

BOOKS OF SONGS

HIGHER
BOOK OF
SONGS

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Books of Songs

HIGHER BOOK OF SONGS

by
Robert Foresman



AMERICAN BOOK COMPANY
NEW YORK CINCINNATI CHICAGO
BOSTON ATLANTA

BOOKS & SONGS

HIGHER BOOK
OF SONGS

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FORESMAN—HIGHER BOOK OF SONGS

W. P. I.

MADE IN U. S. A.

AMERICAN BOOK COMPANY
NEW YORK CHICAGO ATLANTA
BOSTON

PREFACE

This book follows the *Fifth Book of Songs* in the *Foresman Books of Songs* series. It has been planned for use in high schools and in other advanced music classes.

PLAN. In order to carry over the sight-reading capacity developed in the grades into the high-school and post-high-school periods, there must be correct organization of material and a teaching procedure which continues the method in a logical development. Organized musical training of this type results in something much more important than the ability to read music at sight; it should mean the development of the student's natural musical endowment into a sensitive and spontaneous response to fine music and the attainment of at least a fair capacity for musical expression.

This training, to be effective, should have three aspects: the purely technical side, including sight reading; the development of musical feeling, musical memory, and the sense of musical form; and the purely cultural side, by which music becomes part of the student's world and is related by him to the other arts and to his own life. Only by attention to this threefold function of musical training can the work of the school curriculum be carried over into the adult life of the students.

ARRANGEMENT. In recognition of the fact that music study in advanced classes should have a definite relation to the training which has gone before, this *Higher Book of Songs* has been graded with the same care as the other books of this series. Due regard has also been paid to desirable juxtaposition of keys, to contrasts of major and minor keys, and to the presentation of the widest possible variety of musical effects.

The special requirements of music for high-school use in respect to part arrangements, range, etc. have been carefully provided for, especially that of furnishing interesting part work for other voices than soprano. The use of many songs with the melody partly or wholly sung by one of the lower voices gives a thoroughly practical and musical solution of this problem.

In the earlier songs, the soprano and alto parts are no more difficult than those that have been sung in previous years; attention can, therefore, be concentrated on the sight reading and singing of the bass and tenor parts. Both bass and tenor are introduced naturally and easily in these first songs, often by placing the melody in one of the lower voices. In many songs, bass and tenor sing together. This plan insures the development of ability to read in the bass clef and gives an adequate introduction to more difficult work for the lower voices.

Technical problems, such as chromatics, minor intervals, and unusual or difficult intervals are also introduced in a natural way, which enables the passages containing them to be sung with ease and facility. Moreover, the melodies themselves, as well as the harmonization of the parts, make a direct appeal to musical feeling, thus stimulating in the singers an instant feeling response and consequent ease in correct and musical interpretation.

While it is not necessary that the songs be studied in the order in which they appear, this order will be found of great suggestive value in making selections, since it not only brings out the particular musical value of each song but also gives due place and emphasis to the problems and technical relations presented. Indeed, a comprehensive grasp of the song material and its musical significance can probably be most easily gained by a rather close following of this order.

CONTENT. The songs in this book have been chosen to cover the widest possible range of period, style, and mood. Beginning with the work of 17th and early 18th Century composers,—Bach, Handel, Rameau, Tenaglia, Falconieri,—the chronological procession passes on through the works of Gluck, Mozart, and Haydn, the Italian operatic composers,—Rossini, Donizetti, Mascagni, Verdi,—and the German masters of the 19th Century—Beethoven, Mendelssohn, Schubert, Schumann, Wagner, Brahms; thus presenting an outline of musical art covering three centuries.

The important Russian school is represented by Tschaikowsky, Cui, Moussorgski, Gretchaninoff, Rimski-Korsakov, and Rachmaninoff; and American music by Chadwick, MacDowell, Deems Taylor, and others. Characteristic selections from the work of Grieg, Gounod, Saint-Saëns, Dvorák, Richard Strauss, and Sibelius are included, and a number of outstanding compositions by minor composers give breadth and variety to the general picture of musical culture.

Parallel with this selection of composed songs are folk songs, chosen with the definite purpose of filling out the outline and emphasizing the inclusiveness of music as an art and its place in the cultural life of civilized nations. They include old English ballads, a German *minnelied*, a French carol, and a group of melodies representing Scandinavian, German, English, Celtic, Russian, Hungarian, French, Spanish, and Italian musical impulses and expressions of the common people. The unusually large number of American folk songs illustrates in a striking manner the actual process of *folk song making*; the definite way in which a nation sets the seal of personality on an art which it has made its own.

In style, the songs include the ballad, carol, glee, choral; the four-part song in its simplest form; selections from opera and oratorio; and a few art songs of moderate difficulty.

The range of mood, as in all the *Books of Songs*, has purposely been made as wide as the necessary limitations of space and grading will permit. Songs of nature in varied aspects; songs of war, sport, and adventure, of gay dance and solemn procession; love songs of exceptional beauty and dignity; hymns, both familiar and classic, as well as a large group of fine religious songs of more complex structure; give opportunity for fine discrimination of many diverse moods.

The Topical Index, which lists the songs with regard to subject matter and origin of words and music, will naturally suggest many unusual and interesting leads for work in musical appreciation. Especial attention is called to the group of songs set to poems of the Elizabethan and Cavalier poets; to the group headed "America Singing," which presents a comprehensive view of American folk song; and to the group of poems in translation, which includes lyrics of Heine, Goethe, De Musset, and Verlaine.

The entire selection has been made with the idea of musical appreciation definitely in mind and will be found exceptionally useful wherever this subject is to be taught.

Besides the Topical Index the book contains an Index of Part Arrangements, an Alphabetical Index, and a Glossary of Musical Terms.

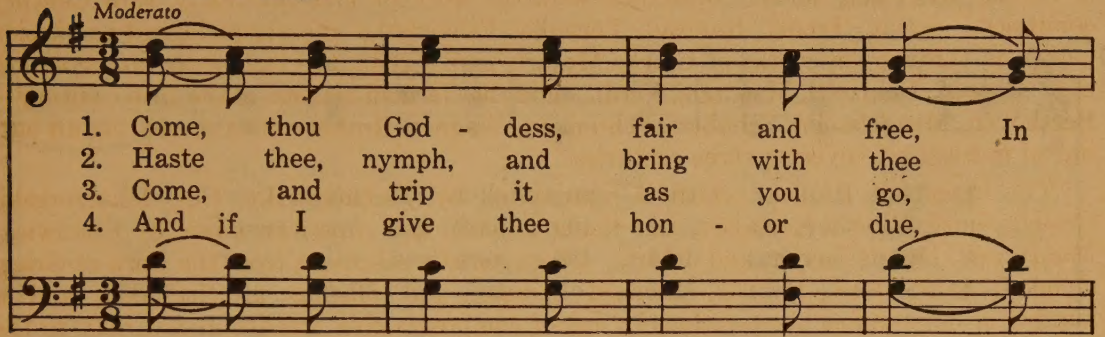
ACKNOWLEDGMENTS. The author wishes to express his appreciation of the valuable work of harmonization and arrangement, as well as of musical criticism and editing, which has been done by Mr. Mayhew L. Lake; and of the help in the difficult twofold task of research and selection which has been given by many persons, especially by Mr. Robert A. Coan. Thanks are also due to the several publishers whose courtesy has made possible the inclusion of a number of copyrighted selections.

EUPHROSYNE

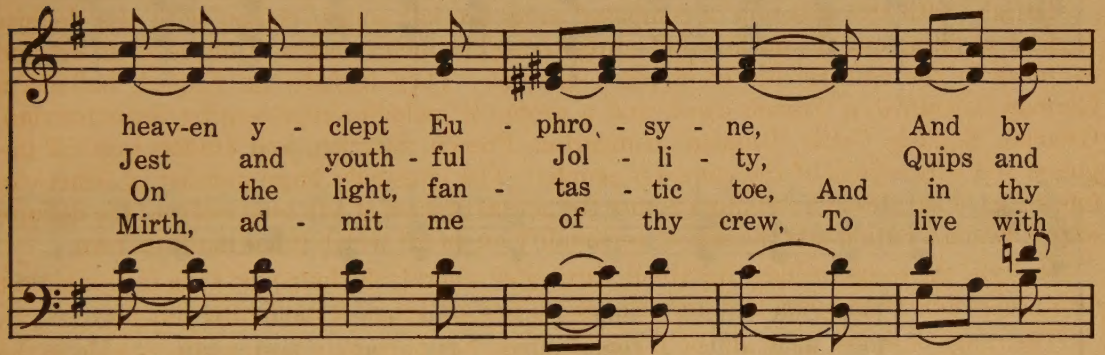
John Milton
Adapted from "L' Allegro"

Andrea Falconieri

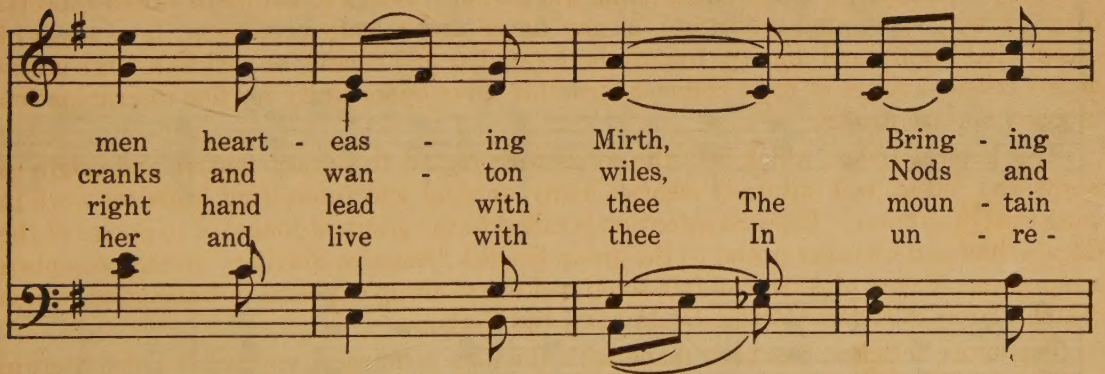
Moderato



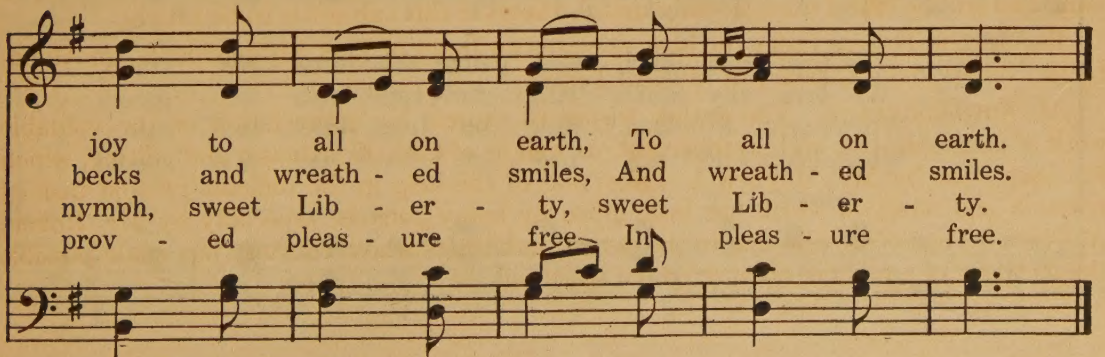
1. Come, thou God - dess, fair and free, In
2. Haste thee, nymph, and bring with thee
3. Come, and trip it as you go, due,
4. And if I give thee hon - or



heav-en y - clept Eu - phro - sy - ne, And by
Jest and youth - ful Jol - li - ty, Quips and
On the light, fan - tas - tic toe, And in thy
Mirth, ad - mit me of thy crew, To live with



men heart - eas - ing Mirth, Bring - ing
cranks and wan - ton wiles, Nods and
right hand lead with thee The moun - tain
her and live with thee In un - re -



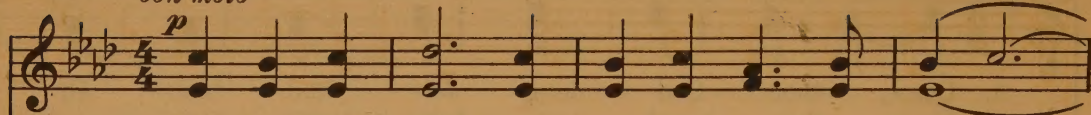
joy to all on earth, To all on earth.
becks and wreath - ed smiles, And wreath - ed smiles.
nymph, sweet Lib - er - ty, sweet Lib - er - ty.
prov - ed pleas - ure free In pleas - ure free.

FINLANDIA

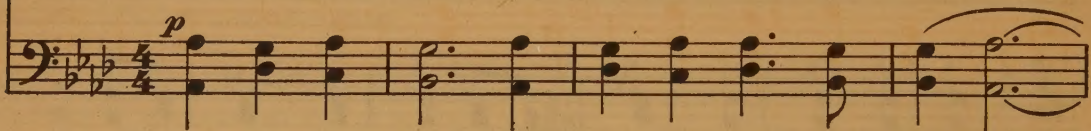
Adapted and arranged from
 "Our Native Land"
 by Johan Ludvig Runeberg

Jean Sibelius

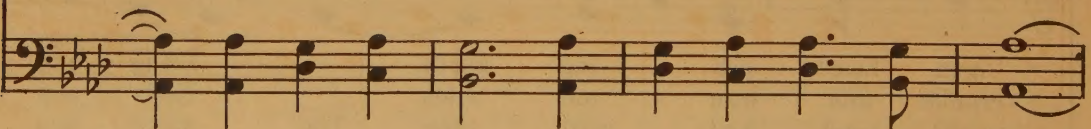
Con moto



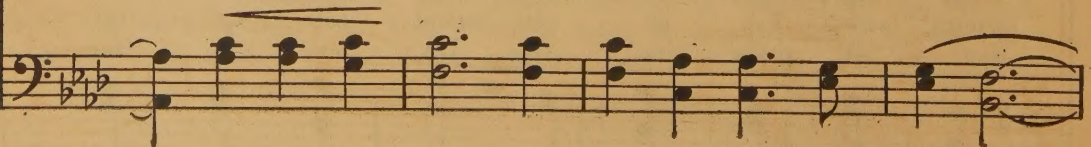
1. Thou land of thou - sand lakes, our na - tive land,
2. We love, O land, thy flash - ing tor - rent's boom, . . .
3. Who yet has told the long and val - iant tale . . .
4. Su - o - mi, land of thou-sand lakes, our land, . . .

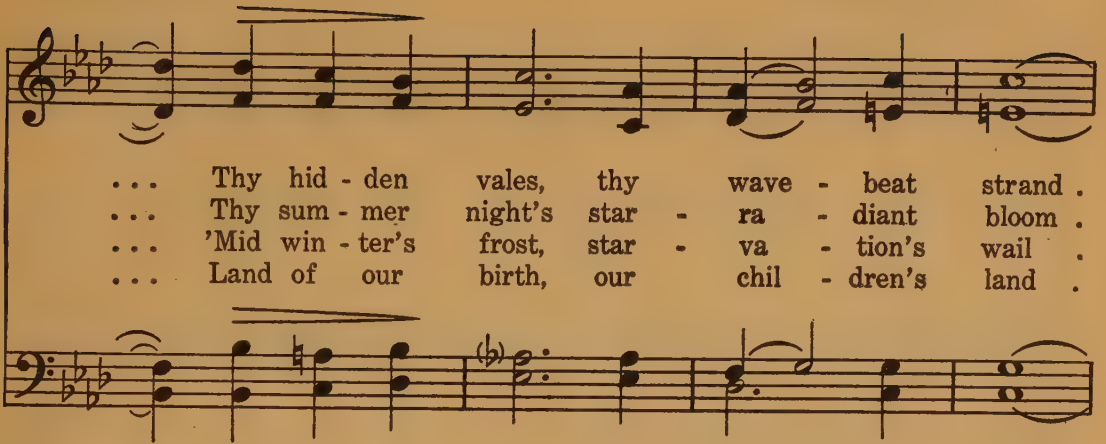


. . . Thy sons would sing thy val - or and thy worth, . .
 . . . Thy lone - ly fens, thy riv - er's foam - ing flight . .
 . . . Of all that still, un - fear - ing folk with - stood! . .
 . . . Dear home of ours, for song and hon - or famed, . .

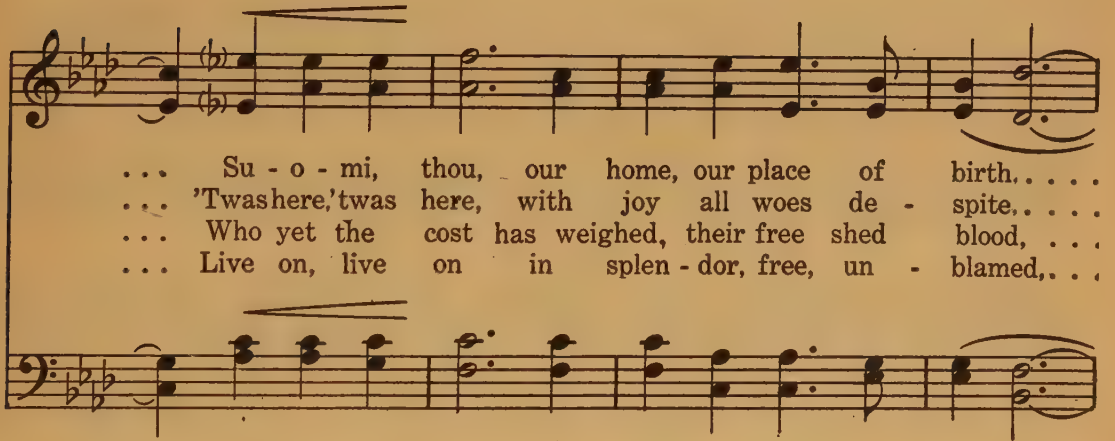


. . . The tow' - ring hills, that 'gainst thy heav - ens stand, . . .
 . . . We love thy murm - 'ring for - ests' mys - tic gloom, . . .
 . . . When war's a - larm rang on from vale to vale, . . .
 . . . Where life's wild sea has set for us a strand. . . .

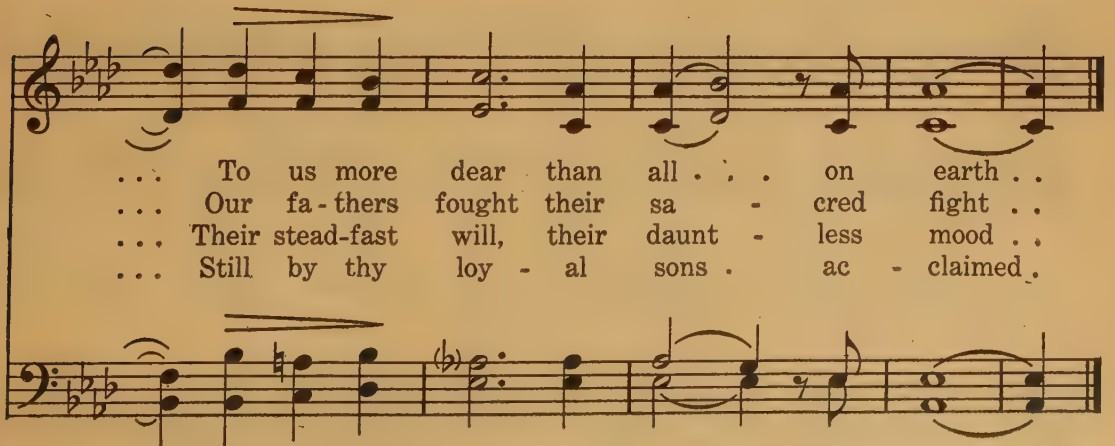




... Thy hid - den vales, thy wave - beat strand .
 ... Thy sum - mer night's star - ra - diant bloom .
 ... 'Mid win - ter's frost, star - va - tion's wail .
 ... Land of our birth, our chil - dren's land .



... Su - o - mi, thou, our home, our place of birth, . . .
 ... 'Twas here, 'twas here, with joy all woes de - spite, . . .
 ... Who yet the cost has weighed, their free shed blood, . . .
 ... Live on, live on in splen - dor, free, un - blamed, . . .



... To us more dear than all . . . on earth . .
 ... Our fa - thers fought their sa - cred fight . .
 ... Their stead - fast will, their daunt - less mood . .
 ... Still by thy loy - al sons . ac - claimed .

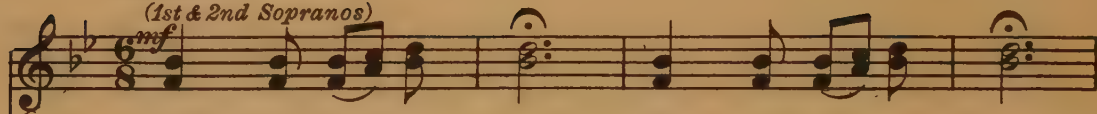
SONG OF MAY

From the German
of Ludwig Holth

Moderato

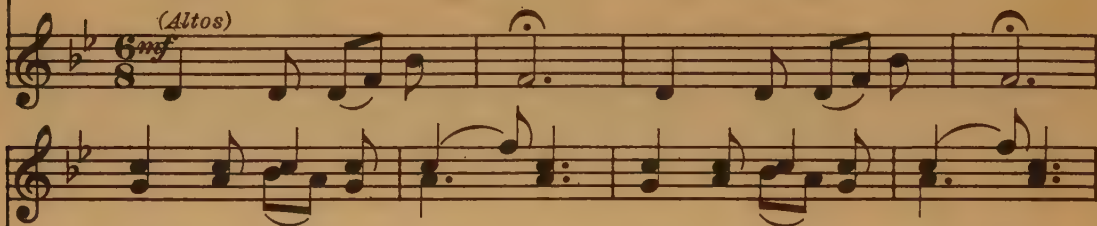
Franz Schubert

(1st & 2nd Sopranos)

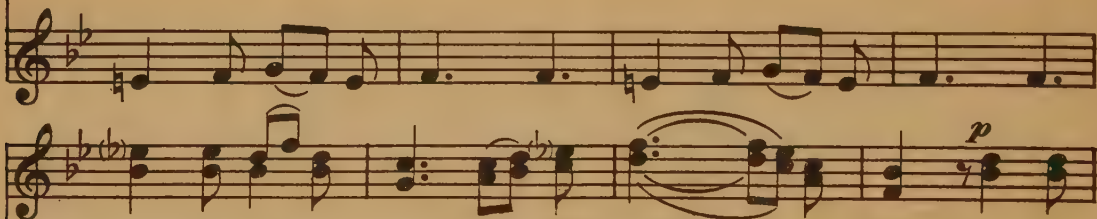


- | | | | | |
|----------|-----------------------|-------|-----------------|--------|
| 1. Meads | their green re - new, | Skies | un - fold their | blue, |
| 2. Thro' | each flow'-ry grove, | Gay | young love doth | rove, |
| 3. Come, | then, come a - way, | Fol - | low where they | stray, |

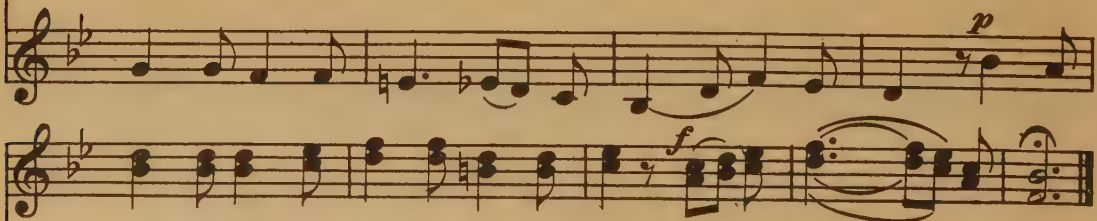
(Altos)



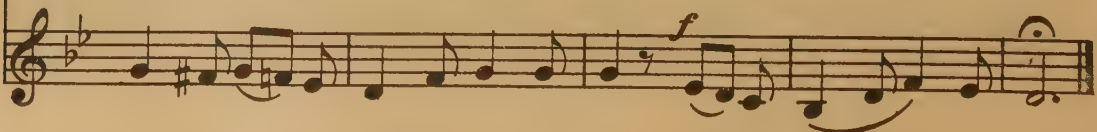
Swal - lows home are wing - ing,	. Gay young buds are spring - ing,
Spring's light steps he fol - lows,	Hid in leaf - y hol - lows,
O'er the hills to - geth - er,	Thro' the gay Spring weath - er,



Nest-lings chirp for glee,	Loud in bush . . . and tree,	Where gay
Paints the dai-sy's tip,	Bright as maid - - - en's lip.	Hid in
Ere their train be gone,	Fol - low, fol - - - low on!	Thro' the



buds are springing,	Nestlings chirp for glee,	Loud in bush . . . and tree.
leaf - y hol-lows,	Paints the dai-sy's tip,	Bright as maid - - - en's lip.
gay spring weather,	Ere their train be gone,	Fol-low, fol - - - low on!



PASTORALE

9

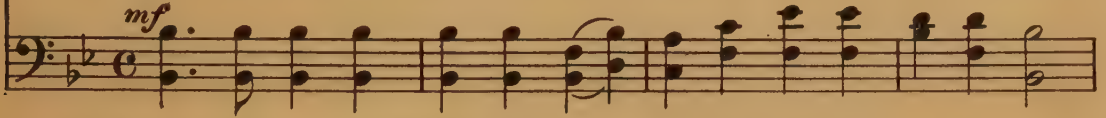
Susanna Myers

French Folk Song
From Alsace-Lorraine

Moderato
mf



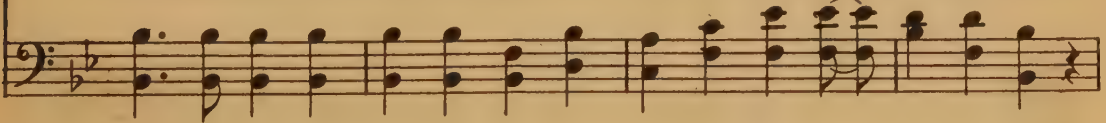
1. Shep - herd maid-en, come with me, Come with me, Oh, come with me!
2. Nay, dear lad, it may not be, Ask me not to go with thee;



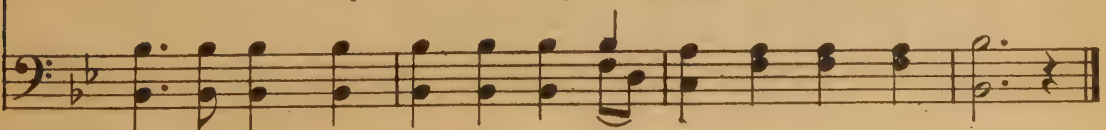
Through the fra-grant for - est glades, Oh, come, oh, come with 'me!
For - my lit - tle lambs would stray, Ask me not to go with thee!



There's an an - cient wish-ing tree, Oh, come with me to the wish-ing tree!
This wide val - ley, as you see, It has no an - cient wish-ing tree;



Lov - ers pledge be - neath its shade, Oh, come, oh, come with me!
But true love may find a way For a pledge 'twixt thee and me.



MAGIC SLEEP

Words descriptive of
an Instrumental Passage
in the Opera

Nikolai Rimski-Korsakov
From *Le Coq d'Or*

Andantino

pp

1. Wèa - ry
2. Sleep, . . O

keep; break. A - dream lies the cit - y 'mid
All sounds save the gnats' soft drone

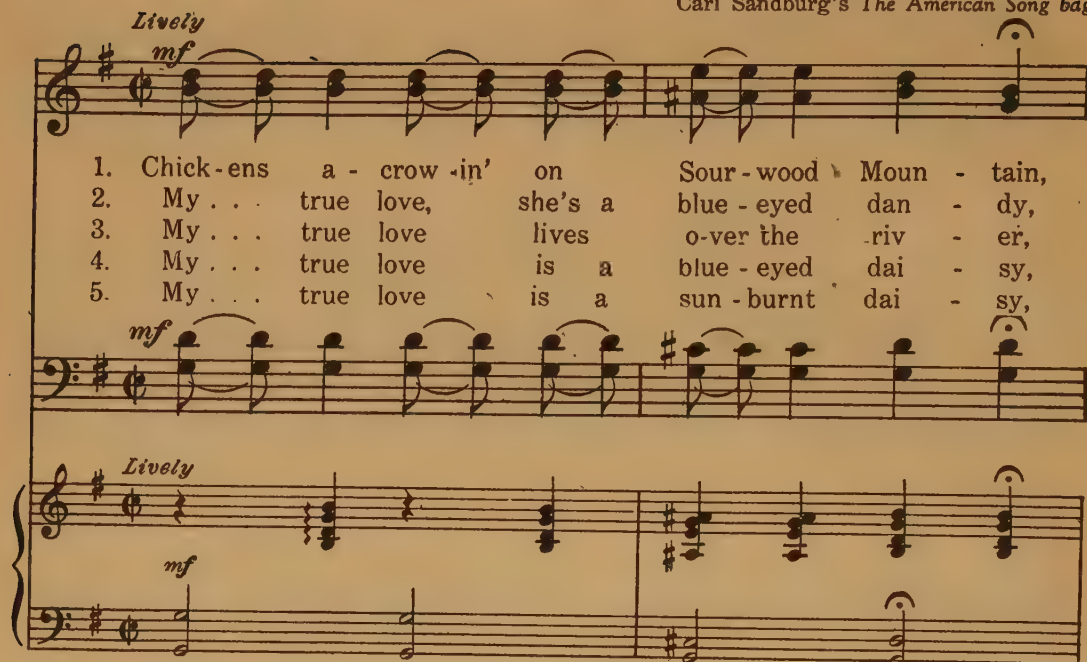
gay flow' - ry and fields, Thy pal - ace to
fail now and cease, Oh, mag - ic of

noon's soft en - chant - ment now yields.
spring - tide, Oh, in - fin - ite peace!

SOURWOOD MOUNTAIN

Text and music from
Kentucky, as recorded in
Carl Sandburg's *The American Song bag*

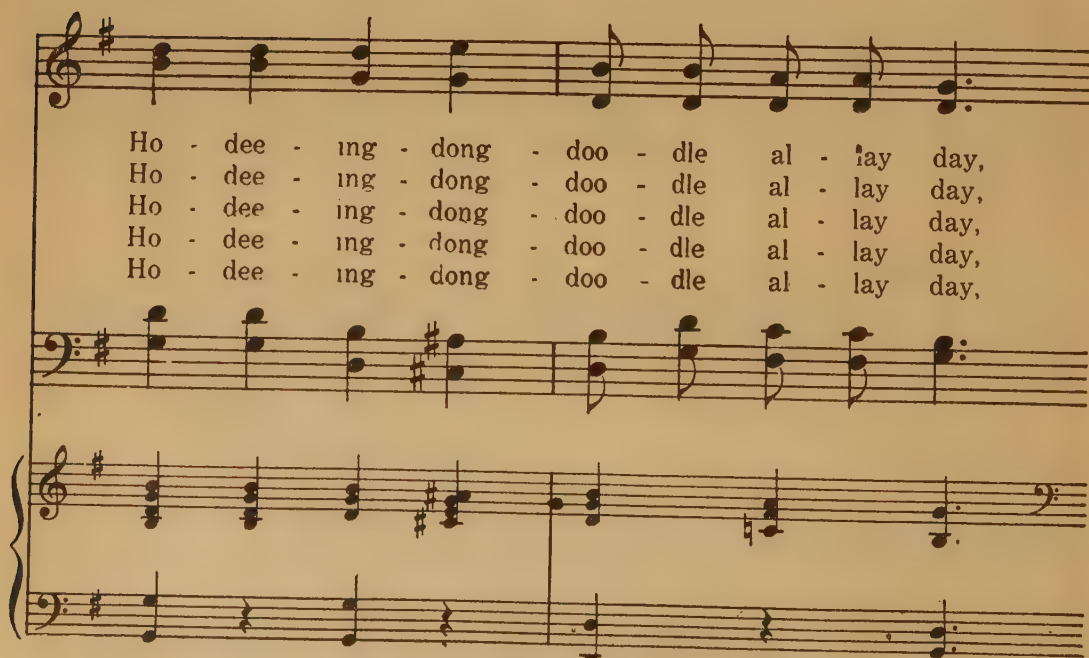
Lively
mf



1. Chick - ens a - crow - in' on Sour - wood Moun - tain,
2. My . . . true love, she's a blue - eyed dan - dy,
3. My . . . true love lives o - ver the riv - er,
4. My . . . true love is a blue - eyed dai - sy,
5. My . . . true love is a sun - burnt dai - sy,

mf

Lively
mf



Ho - dee - ing - dong - doo - dle al - lay day,
Ho - dee - ing - dong - doo - dle al - lay day,
Ho - dee - ing - dong - doo - dle al - lay day,
Ho - dee - ing - dong - doo - dle al - lay day,
Ho - dee - ing - dong - doo - dle al - lay day,

rall.

So man - y pret - ty girls I . . . can't count , 'em,
 A kiss from . . her . . . is sweet - er than can - dy,
 A hop and a skip . . . and I'll . . . be with her,
 If she don't mar - ry me I'll . . . go cra - zy,
 She won't . . . work . . . and I'm . . . too la - zy,

rall.

rall.

a tempo

Ho - dee ing - dong - doo - dle al - lay day.
 Ho - dee ing - dong - doo - dle al - lay day.
 Ho - dee ing - dong - doo - dle al - lay day.
 Ho - dee ing - dong - doo - dle al - lay day.
 Ho - dee ing - dong - doo - dle al - lay day.

a tempo

a tempo

MARCH OF THE DALESMEN

From the Swedish

Swedish Folk Song

Allegro moderato

1. Hearts cour-a-geous, spir - its bold, These our her-i - tage of old;
 2. An- cient mag-ic strains of old. Ech - o still o'er wood and wold;

Stal-wart man - hood, proud and strong, First in cheer and fest - al song.
 Now like storm - y wa - ters wild, Now like tears of sad-ness mild.

Flash - ing light, blue eyes bright, Guard our an - cient land and right;
 Hark, oh, hear! Sound-ing clear, Songs be-loved this thou-sand year!

North-land, gi - ant arm of earth, Land where kind-ly hearts have birth.
 Heed and learn their mys - tic lore, Prize them, sing them, ev - er more!

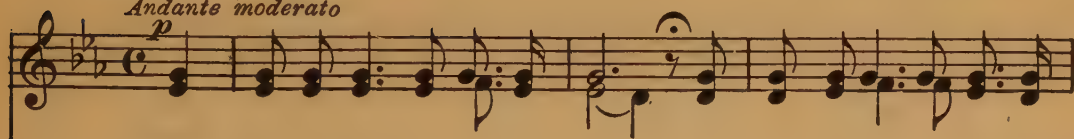
CHANT OF THE MONKS

15

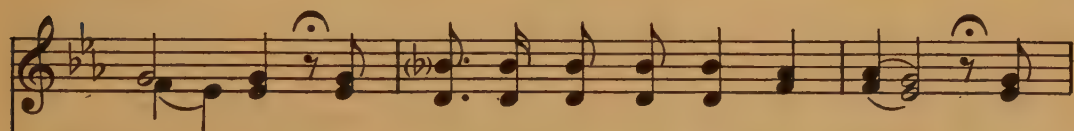
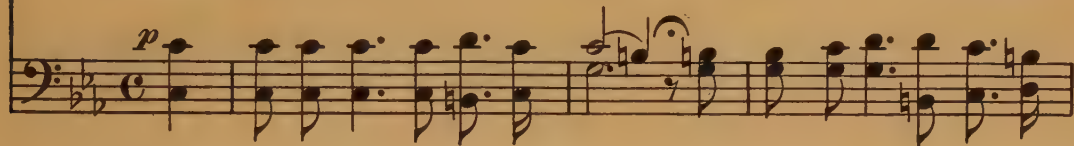
Friedrich von Schiller
From Wilhelm Tell

Ludwig van Beethoven

Andante moderato



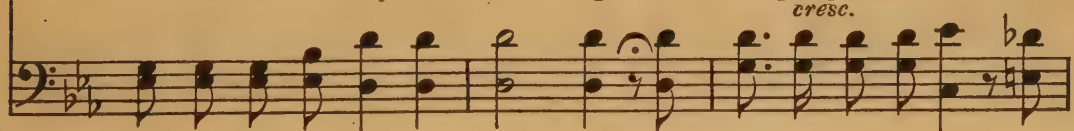
Swift run-neth Death to trust with man, To none de-lay or res-pite



giv - ing; Mid - way Life's road since Time be - gan, Strong



Death hath borne a - way the liv - ing; Be man pre-pared or not, he



go - eth! Now, now, to the Judge his life he show - eth!



F. E. Weatherly

J. L. Molloy

Vivace

1. The night is late, we dare not wait, The winds be-gin to blow, An'
 2. Oh, I've a wife in Bris-tol town, A wife and chil-dren three; An'

ere we gain the hol-low plain There'll be a storm, I trow; An'
 they are sleep-ing safe and sound, But she keeps watch for me; An'

ere we pass the Beg-gar's tree, Look out'n the dark, look out! . . The
 who would quake the road to take With such a dream in store, . . Tho'

Phan - tom Horse-man you will see; He'll crack his whip and
ra - vens croak on Hang-man's oak, And a storm be at our

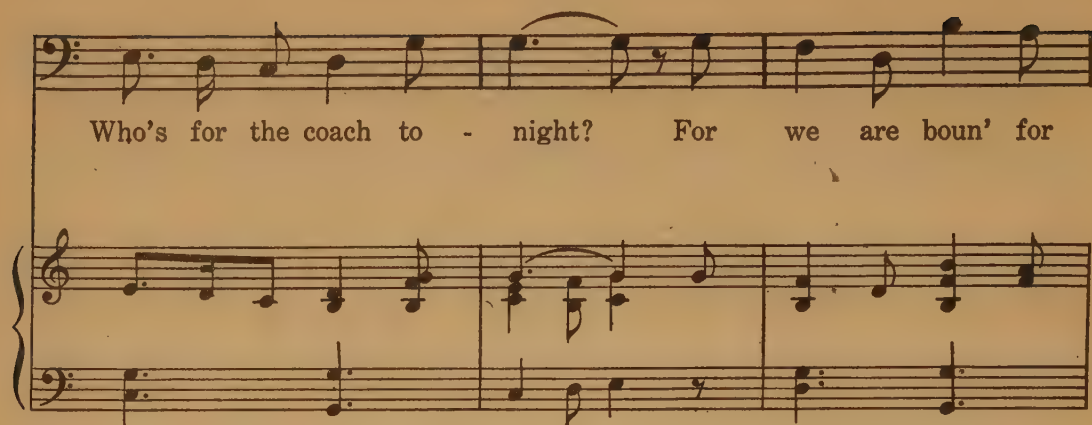
The first system of the musical score. It features a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand, mostly on a whole note.

shout; Ho - la, ho - la, ho - la! He'll
fore? Ho - la, ho - la, ho - la! And a

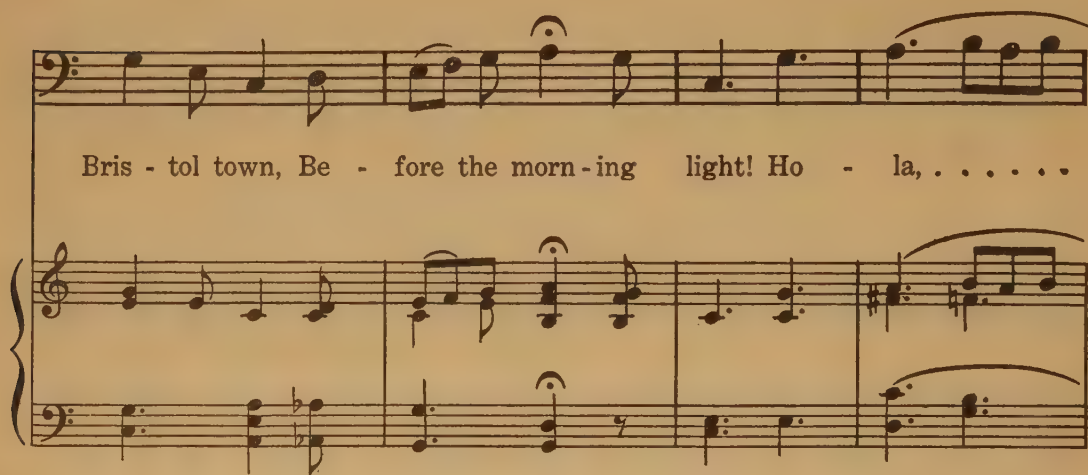
The second system of the musical score. The vocal line continues with a half note D3, followed by quarter notes E3, F#3, and G3, then a half note A3, and continues with eighth and quarter notes. The piano accompaniment continues with chords and single notes. The vocal line has a fermata over the final note of the system.

crack his whip and shout:" Ho - la, ho - la, ho - la!
storm be at our fore.

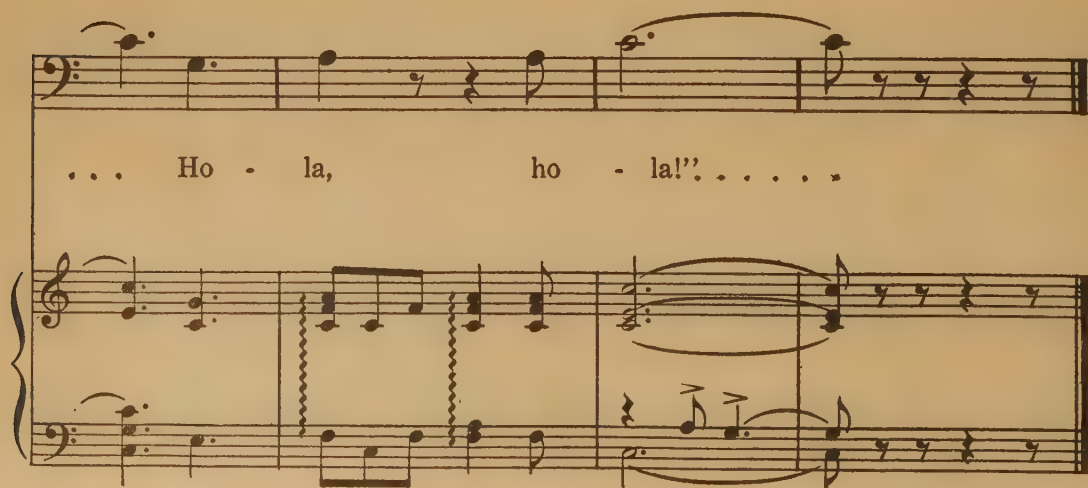
The third system of the musical score. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth and quarter notes. The piano accompaniment continues with chords and single notes. The vocal line has a fermata over the final note of the system.



Who's for the coach to - night? For we are boun' for



Bris - tol town, Be - fore the morn - ing light! Ho - la,



. . . Ho - la, ho - la!''

OH, BLESS THE LIVING GOD

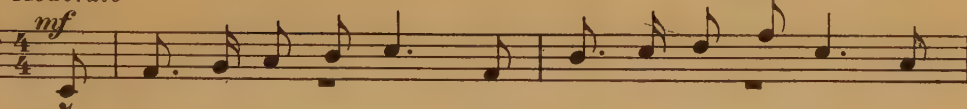
19

From the Hebrew

Traditional Hebrew Melody

Moderato

Yig-dal

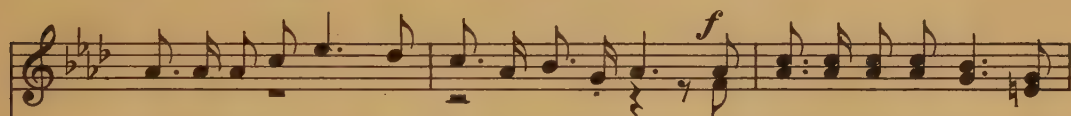
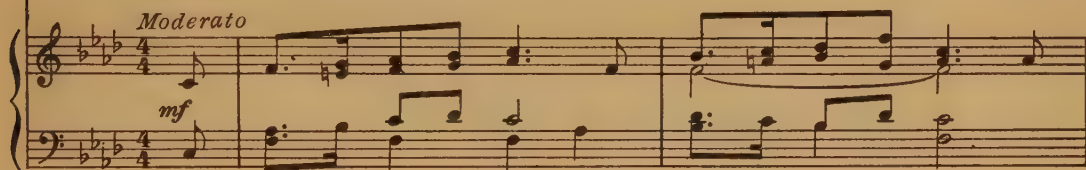


1. Oh, bless the liv - ing God, Trans - cend - ing earth and time! In
2. The Lord of life and light In grace still man - i - fest; Once

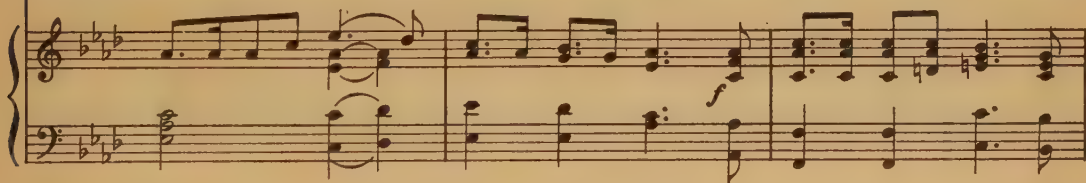


Moderato

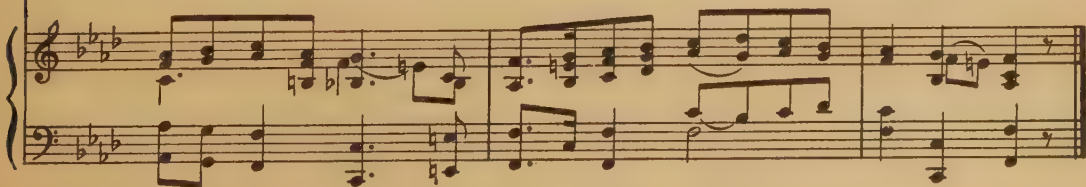
mf



mys - tic u - ni - ty Un - meas - ured and sub - lime! Nor form nor like hath He, His
thro' His chosen sons In 'proph - e - cy con - fest, The dead will He raise up, In



semblance none can frame; Be - fore Cre - a - tion's dawn For - ev - er more the same.
His al - might - y love, . Then bless - ed be His name All other names a - bove.



HYMN TO JOVE

From the French

J. P. Rameau

From *Nais*

f *Andante maestoso*

1. Oh, might - y Jove! From sky and earth and wa - ters, To
 2. Oh, might - y Jove! To thee shall praise be giv - en, To

thee all thanks be ren - dered, Thou rul - er su - preme!
 thee all knees shall bow, Oh, thou fath - er sub - lime!

cresc

. To thee be hom - age ren - dered, To thee be hom - age
 Ac - cept the gifts we of - fer, Ac - cept the gifts.. we

cresc

cresc

ren-dered! All laud and thanks are due thee, Thou rul - er su -
of - fer. Be - hold and bless thy chil-dren, Who call on - thy

preme! name! The god's good will, . . . the
The god's good will, . . . the

god's good will . . Fills all the earth . . with glad - ness!
god's good will . . Fills all the earth . . with glad - ness!

A SONG OF THANKSGIVING

Cecil Cowdrey

Dr. Thomas Arne

Moderato

1. Sing with glad - ness a song of Thanks - giv - ing;
 2. Sing a song to the Lord of the har - vest;
 3. High in maj - es - ty hath He His dwell - ing,

Bin and gar - ner with corn o - ver - flow;
 His the bless - ing of or - chard and field;
 Lord and Rul - er of sun - shine and rain;

Stress of sow - ing and reap - ing is o - ver;
 His the boun - ty of mead - ow and hill - - side,
 Kneel be - fore Him, His good - ness a - dor - ing,

Fur - row and hill their guer - don be - stow.
 Glo - ry of fruit our fair gar - dens yield.
 Who hath re - newed our har - vest a - gain!

GUIDE THOU OUR STEPS

23

Luigi Cherubini
From The Water Carrier

Moderato

Guide, thou our steps, O Lord of Heav-en, Look-ing to Thee in all our ways!

The first system of musical notation for the song. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The melody is composed of eighth and sixteenth notes. The bass staff begins with a bass clef and the same key signature and time signature. It provides a harmonic accompaniment using chords and moving lines. The lyrics are written below the treble staff.

Give us Thy strength, whate'er be - fall us, Lead us thro' fair and storm-y days!

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Held by Thy hand, Safe may we stand, Close at thy side Safe-ly a -

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

bide; In Thee we trust, O Love un - chang - ing, Be with us

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

still, our steps to guide, Be with us still, our steps to guide!

The fifth and final system of musical notation on this page. It concludes the melody and accompaniment with a double bar line. The lyrics are written below the treble staff.

AT PARTING

Words and Music by
Edward MacDowell

Slow (♩ = about 60)

pp *mp*

Un - spok - en words at part - ing Find their voice in

1st Alto prominent *pp* *mp*

Un - spok - en words at part - ing Find their voice in

Tenor Alto *pp* *mp*

Slow (♩ = about 60)

pp *mp*

1st Soprano prominent

f *pp ritard.*

song, Ah sing them soft and ten - der - ly, The song will ne'er last

f *pp ritard.*

song, Ah sing them soft and ten - der - ly, The song will ne'er last

f *pp ritard.*

f *pp ritard.*

pp a tempo *mp*

long, And hand grasps hand at part - ing, Heart finds heart in

pp a tempo *mp*

a tempo *mp*

long, And hand grasps hand at part - ing, Heart finds heart in

pp a tempo *mp*

pp a tempo *mp*

f *pp ritard.*

song, Un-spok - en love sing ten - der-ly, 'Twill last as life is long.

f *pp ritard.*

f *pp ritard.*

song, Un-spok - en love sing ten - der-ly, 'Twill last as life is long.

f *pp ritard.*

f *pp ritard.*

THE LORD'S MY SHEPHERD

Twenty-third Psalm
Rouse's Version, 1623

William H Havergal

Moderato

1. The Lord's my shep - herd, I'll not want;
 2. My soul He doth re - store a - gain,
 3. Yea, tho' I walk in Death's dark vale,
 4. My ta - ble Thou hast fur - nish - ed
 5 Good - ness and mer - cy all my life

He makes me down to lie
 And me to walk doth make
 Yet will I fear none ill;
 In pres - ence of my foes;
 Shall sure - ly fol - low me;

In pas - tures green; He lead - eth me
 With in the paths of right - eous - ness,
 For Thou art with me; and Thy rod
 My head Thou dost with oil an - oint,
 And in God's house for ev - er - more

The qui - et wa - ters by.
 E'en for His own Name's sake
 And staff me com - fort still.
 And my cup o - ver - flows.
 My dwell - ing place shall be.

BERCEUSE

27

Cecil Cowdrey

Alexander Spendiarow

1. Sleep, child, sleep! Let thy blue eyes close!
2. Now, child, now, are thy gold - en days;

Moderato

Mm - - - - mm, Mm - - - - mm,

Sleep, my and flow'r, with the bee, with the rose.
Grief and care wait on life's long ways;

Mm - - - - mm Mm - - - - mm

Winds are si - lent, no storms a - larm,
Moth - er love wea - ries not nor sleeps,

Mm - - - - mm, Mm - - - - mm,

Sleep, child, sleep, In thy moth - er's arm!
Keep - ing watch where my ba - by sleeps.

Mm - - - - mm, Mm - - - - mm,

THE BANKS OF SACRAMENTO

American Chantey

Rather lively and rhythmic

1. In the Black Ball Line I served my time,
 2. We were the boys to make her go, With a
 3. A - round Cape Stiff in seven - ty days,

Rather lively and rhythmic

hoo - dah and a doo - dah! In the Black Ball Line I
 A - round Cape Stiff in
 A - round Cape Stiff is a

served my time,
 frost and snow, Hoo - dah, doo - dah day! . .
 ver - y long ways,

Refrain

f Blow, boys, . . blow, For - Cal - i - for - nia,*

O, There's plen - ty of gold, So

I've been told, on the banks of Sac - ra - men - to!

fz

* Pronounced "Californy."

PETER, PETER

Old German Tune
Adapted by Mayhew L. Lake

Well-marked rhythm

TENOR AND BASS

Pe - ter, Pe - ter, pump - kin eat - er, Had a wife and could - n't keep her;

Put her in a pump - kin shell, And there he kept her ver - y well.

Poor Pe - ter! Poor Pe - ter!
Poor Pe - ter! Poor Pe - ter!

Pe - ter, Pe - ter, pump - kin eat - er, Had a wife and could - n't keep her;

The musical score is written for Tenor and Bass voices, with piano accompaniment. It is in the key of D major (two sharps) and 2/4 time. The tempo/style is marked 'Well-marked rhythm'. The score consists of three systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line, which includes a four-measure interlude with the lyrics 'Poor Pe - ter! Poor Pe - ter!' and 'Poor Pe - ter! Poor Pe - ter!' written below the staves. The piano accompaniment is written in the right and left hands, with the right hand often playing chords and the left hand playing a steady eighth-note or sixteenth-note pattern.

What a place to put her, in a shell!
 What a place to put her, in a shell! In a pump-kin

Put her in a pump-kin shell, And there he kept her well!

This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The first line of lyrics is split across two measures. The second line of lyrics is also split across two measures. The third line of lyrics is split across two measures. The system ends with a double bar line.

Pe - ter, Pe-ter, pump-kin eat - er Could - n't keep his wife!
 shell! - - - - He kept her ver - y well - - - In a pump-kin

Pe - ter, Pe-ter, pump-kin eat - er Loud - ly called his wife:

This system contains the third and fourth staves of music. The third staff continues the vocal line from the first system. The fourth staff continues the piano accompaniment. The lyrics are written below the vocal staff. The first line of lyrics is split across two measures. The second line of lyrics is also split across two measures. The third line of lyrics is split across two measures. The system ends with a double bar line.

Oh, Pe - ter, pump-kin eat - er, Put her in a
 shell, - - - - He kept her ver - y

"Hur-ry up, get in that shell, And there I'll keep you

This system contains the fifth and sixth staves of music. The fifth staff continues the vocal line from the second system. The sixth staff continues the piano accompaniment. The lyrics are written below the vocal staff. The first line of lyrics is split across two measures. The second line of lyrics is also split across two measures. The third line of lyrics is split across two measures. The system ends with a double bar line.

shell. Pe - ter, Pe - ter, pump - kin eat - er,
 well, In a pump-kin shell - - - - - He kept her
 well!" Pe - ter, Pe - ter, pump - kin eat - er,

Could - n't keep his wife He put her
 ver - y well, - - - - - In a pump-kin shell - - - - -
 Loud - ly called his wife "Hur-ry up, get

in a shell And there he kept her well.
 --- He kept her ver - y, ver - y well.
 in that shell, And there I'll keep you well!" Oh, poor old

TENOR
AND BASS

Pe - ter, Pe - ter. pump - kin eat - er, Had a wife and could - n't keep her;

Put her in a pump - kin shell And there he kept her ver - y well.

Poor Pe - ter! Poor Pe - ter!
Poor Pe - ter! Poor Pe - ter!

Pe - ter, Pe - ter, pump - kin eat - er, Had a wife and could - n't keep her;

What a place to put her, in a pump-kin shell!
 What a place to put her, in a pump-kin shell!

Put her in a pump-kin shell, And there he kept her, kept her ver-y

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music features a simple melody with eighth and quarter notes.

Pe - ter, Pe - ter, pump - kin eat - er, Had a wife and
 La - - - - - la - - - - - la - - - - -
 Pe - ter, Pe - ter, pump - kin eat - er, Had a wife and

well. Poor Pe - ter! Oh, poor

This system contains the third and fourth staves of music. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The melody is simple and easy to sing.

could - n't keep her; Put her in a pump-kin shell, And
 La - - - - - la - - - - -
 could - n't keep her; Put her in a pump-kin shell, And

Pe - ter! What a place to

This system contains the fifth and sixth staves of music. The vocal line concludes the phrase with 'Pe - ter!' and 'What a place to', and the piano accompaniment continues with the same harmonic structure.

There he kept her ver - y well! Pe - ter, Pe - ter,

La - - - - la - - - - la - - - -

there he kept her ver - y well! Pe - ter, Pe - ter,

put her, in a pump - kin shell! Oh, poor

pump-kin eat - er, Had a wife and could - n't keep her;

La - - - - la - - - -

pump-kin eat - er, Had a wife and could - n't keep her;

Pe - ter, Oh, poor Pe - ter!

Put her in a pump-kin shell, And there he kept her ver - y well!

La - - - - la - - - - There he kept her ver - y well!

Put her in a pump-kin shell, And there he kept her ver - y well

What a place, but there he kept her ver - y well!

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The music is in a simple, folk-like style with a consistent rhythm. The piano part provides a harmonic foundation with chords and moving lines. The vocal part is melodic and easy to sing. The lyrics tell a story of a man named Peter who keeps a woman in a pumpkin shell.

MARIGOLDS

From Songs from Vagabondia
By Bliss Carman and Richard Hovey

Margaret Ruthven Lang

Quietly
mp

1. The Mar - i-golds are nod-ding, nod-ding, nod-ding; I wonder what they
2. Go, be their lit - tle broth-er, lit - tle broth-er, As hum-ble as the
3. Put by the pride of knowledge, pride of knowledge, Put by the fear of
4. Be Dar-win in your pa-tience, in your pa-tience, Be Chau-cer in your

know . . Go lis - ten ver - y gen - tly, ver - y gen - tly
grass . . And lean up - on the hill - wind, on the hill - wind
pain . . You may be coun - ted worth - y, coun - ted worth - y
love . . They may re - lent and tell you, they may tell you

You may per-suade them so, You . . may per - suade them so . .
And watch the shad - ows pass, And . . watch the shad - ows pass . .
To live with them a - gain, To . . live with them a - gain . .
What they are think - ing of, What . . they are think - ing of . .

DEDICATION

Robert Schumann

Moderato

1. Thine is my soul and thine my heart, Sor - row and
2. My worth I take from thy dear hands, My life in
3. Thou art my life, to thee 'tis giv'n, My world art

joy to me thou art. O place of
thee trans - fig - ured stands. O might of
thou, my earth and heav'n. O might of

rest, where-in for aye... My ev' - ry grief... is laid a -
love, up - lift - ing me,... My bet - ter self... I find in
love, up - lift - ing me,... My bet - ter self... I find in

way... My ev' - ry grief is laid a - way!
thee... My bet - ter self I find in thee!
thee... My bet - ter self I find in thee!

DOWN SOUTH

Sigmund Spaeth

William H. Myddleton
Adapted from a Folk Song*Moderato*

p

Come on down South, way, way down South, Where the sun shines

p

ev' - ry day; Soft skies of blue Smile down on

you And all the birds are sing-ing clear . . . and gay, so clear and gay

gay

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It features a melody with eighth and quarter notes, and rests. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. The lyrics are: "Come on a - long, Join in the song, Jump on board, It".

Come on a - long, Join in the song, Jump on board, It

Second system of the musical score. The vocal line continues with the lyrics: "won't be long. We're on our way, Hip, hip - hoo-". The piano accompaniment includes dynamic markings: *cresc.* above the first measure and *cresc.* above the fifth measure. The system ends with a double bar line.

won't be long. We're on our way, Hip, hip - hoo-

Third system of the musical score. The vocal line continues with the lyrics: "ray! We're go - ing down South to - day. . . .". The piano accompaniment includes a dynamic marking: *sfc* (sfz) above the final measure. The system ends with a double bar line.

ray! We're go - ing down South to - day. . . .

THE SHEPHERD BOY

From the German

Traditional Hebrew Melody

Moderato

mf

1. King of the hills is the shep-herd boy, ... Gay he looks
 2. Kids are his mer-ry court play-ers all ... Tin-kle of

down on the grass-y wold O-ver his throne hangs the
 cat-tle bells sing-ing bird What with their flut-ings and

laugh-ing sun, ... Lays on his fore-head a crown of gold . .
 mel-o-dy, ... Fin-er court mu-sic was nev-er heard .

... Proud at his feet his white sheep re-cline, ...
 ... Sweet is their ring-ing and sing-ing there, ...

Sly court - iers decked with their cross - es red;
Soft it re - sounds on the grass - y steep

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

mf
Cat - tle his ar - ro - gant ca - va - liers Care - less - ly
Lulled by the pines and the wa - ter falls Soon the young

The second system continues the musical score. It includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

1 2
wan - der with toss - ing head . . . fast a - sleep
mon - arch is

A - sleep a - sleep

The third system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

FOR THE LORD IS A MIGHTY GOD

(CANON)

From the Ninety-fifth Psalm

Felix Mendelssohn

Tempo giusto *mf*

TENORS
AND BASSES

For the Lord is a might - y God and a 'might - y rul -

mf *dim.* *p*

cresc.

er o----- ver all false i - dols, o----- ver all false

cresc.

mf

SOPRANOS
AND ALTOS

For the Lord is a

dim.

i - - - - - dols,

dim.

might - y God and a might - y rul - er o - - -

mf

For the Lord is a might - y God and a might - y

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of two flats. The piano accompaniment is in grand staff. The first vocal line has a melodic line with a fermata on the final note. The second vocal line has a similar melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cresc. *f*

o - - - ver all false i - dols, o - ver all false i - dols.

cresc. *f*

rul - er o - - - ver all false i - dols, o - ver all false

This system continues the vocal and piano parts. The vocal staves show a crescendo leading to a forte dynamic. The piano accompaniment also features a crescendo and a change in dynamics to forte. The piano part includes a melodic line in the right hand and a bass line in the left hand.

cresc. *p* *cresc.*

sf For the Lord is a might - y God and a

p *cresc.*

i - dols. For the Lord is a

This system concludes the piece. The vocal staves show a crescendo leading to a piano dynamic. The piano accompaniment also features a crescendo and a change in dynamics to piano. The piano part includes a melodic line in the right hand and a bass line in the left hand.

might - y rul - er o - - - - ver all false

might - y God and a might - y rul -

i - dols, o - - - - ver all false, all false i -

er o - - - - ver all false i - dols, o - - - - ver all false,

dols. For the Lord is a

all false, i - - - dols.

f

sf

dim.

dim.

dim.

p

trem.

might - y God, For the Lord is a might - y

p For the Lord is a might - y God, For the

cresc.

f rul - er o - ver all false i - dols, For the

f Lord is a might - y rul - er o - ver all false i - dols.

f

p

Lord is a might - y God!

p

For the Lord is a might - y God!

f

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "might - y God, For the Lord is a might - y", "For the Lord is a might - y God, For the", "rul - er o - ver all false i - dols, For the", "Lord is a might - y rul - er o - ver all false i - dols.", "Lord is a might - y God!", and "For the Lord is a might - y God!". The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *p*, *f*, and *sf*. The piano part includes chords and arpeggios.

CONFESSION

Adapted from an old Scotch Song

Robert Schumann

Moderato SOPRANO SOLO (OR SOLI)

1. Las - sie, dear las - sie, Come wan - der wi' me, So
 2. Come then, wee las - sie, For when you are nigh, There's

(HUM)
 Mm-mm - - - - - Mm-mm - -

bon - nie the heath - er, The white haw - thorn tree.
 no storm to dark - en, No cloud in the sky.

Mm - mm - - - - - Mm - mm - -

White is the haw-thorn that blows on the brae, Then
 Roam - in' to - geth - er, I'll tell ye what's true, How,

Mm-mm - - - - - Mm-mm - -

come wi' me, las - sie, Ye'll no say me nay. Oh,
las - sie, I ne'er could lo'e an - y but you. Oh,

Mm-mm - - - - -

come then, dear las - sie, Ye'll no say me nay, So
come then, dear las - sie, Ye'll no say me nay, So

Mm - mm - - - - - Mm - mm - - - - -

bon - nie the heath - er, the green haw - thorn brae.
bon - nie the heath - er, the green haw - thorn brae.

Mm - mm - - - - - Mm - mm - - - - -

THE ARGUMENT

Rebecca B. Foresman

Harvey Worthington Loomis

Allegretto *mf*

1. What Ka - ty did or ' did not do, In -
2 Now, one side's wrong the oth - er right, Of

deed, I do not know; do you? But ev - 'ry cloud - y
this you may be cer - tain quite, But which is right and

end - less

can - not

poco rall.

night or clear, This end - less ar - gu - ment I hear:
 which is wrong, I can - not tell you in this song!

poco rall.

Ka-ty did-nt!

a tempo

Ka-ty did!

Ka-ty did!

Ka-ty did!

Ka-ty did!

Ka-ty did!

Ka-ty

a tempo

Ka-ty

Ka-ty did - n't

cresc.

Ka-ty did!

did!

Ka-ty did!

Ka-ty did - n't!

cresc.

Ka-ty did!

cresc.

did!

Ka-ty did - n't!

Ka-ty did!

She did!

Ka-ty did - n't . . .

Ka-ty didn't!

Ka-ty did - nt!

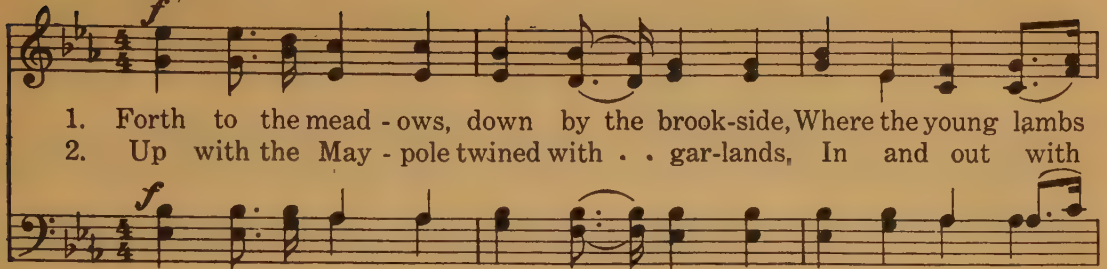
The musical score is written for three parts: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#). The score is divided into two systems. The first system contains three staves. The vocal line has lyrics: 'Ka-ty did - n't', 'Ka-ty did!', 'Ka-ty did - n't!', and 'Ka-ty did!'. The bass line has lyrics: 'did!', 'Ka-ty did!', and 'Ka-ty did - n't!'. The piano accompaniment has a 'cresc.' marking. The second system also contains three staves. The vocal line has lyrics: 'did!', 'Ka-ty did - n't!', 'Ka-ty did!', and 'She did!'. The bass line has lyrics: 'Ka-ty did - n't . . .', 'Ka-ty didn't!', and 'Ka-ty did - nt!'. The piano accompaniment continues with various musical notations including slurs and accents.

MAY DANCE

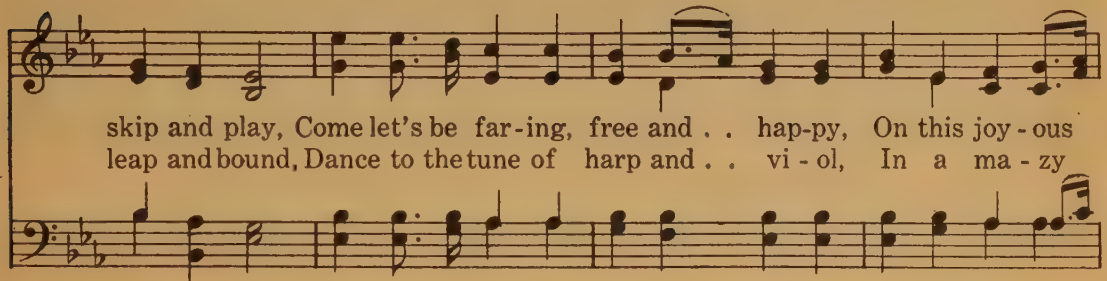
51

Adapted from an
18th Century Song
Con moto

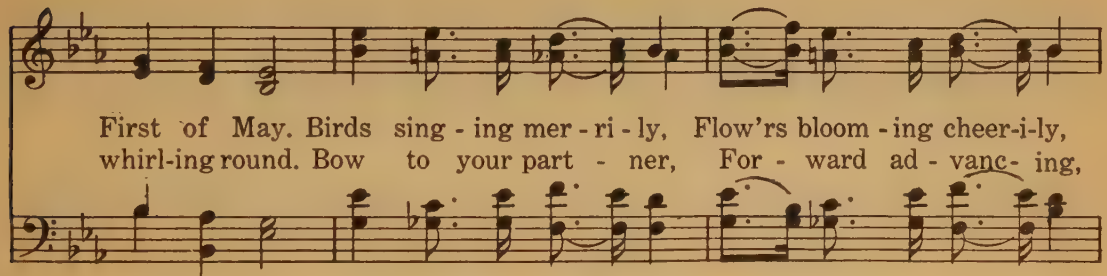
English Folk Dance



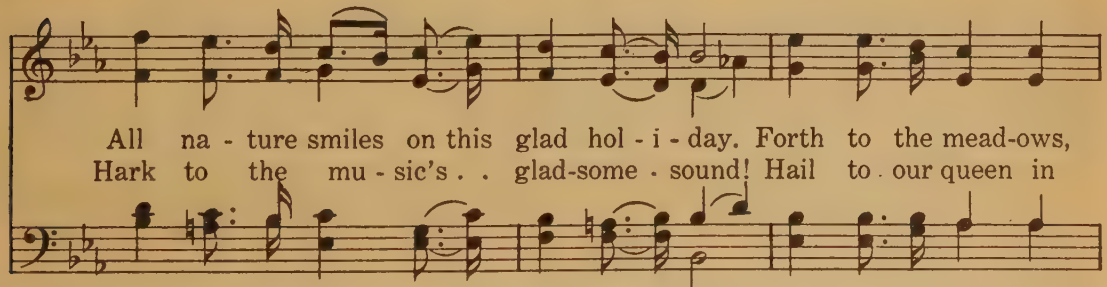
1. Forth to the mead - ows, down by the brook-side, Where the young lambs
2. Up with the May - pole twined with . . gar-lands, In and out with



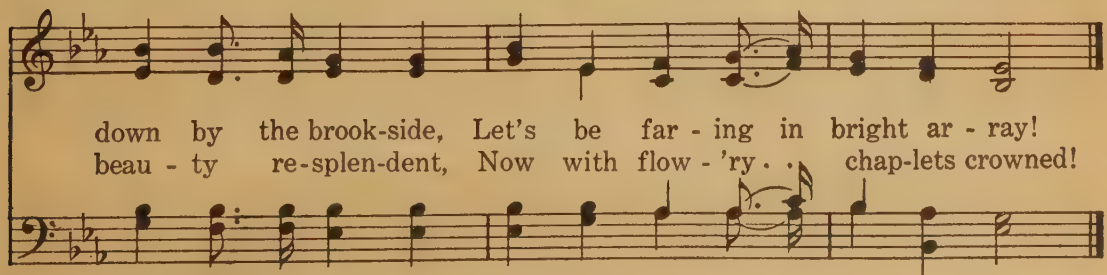
skip and play, Come let's be far-ing, free and . . hap-py, On this joy-ous
leap and bound, Dance to the tune of harp and . . vi-ol, In a ma-zy



First of May. Birds sing-ing mer-ri-ly, Flow'rs bloom-ing cheer-i-ly,
whirl-ing round. Bow to your part-ner, For-ward ad-vanc-ing,



All na-ture smiles on this glad hol-i-day. Forth to the mead-ows,
Hark to the mu-sic's . . glad-some-sound! Hail to our queen in



down by the brook-side, Let's be far-ing in bright ar-ray!
beau-ty re-splen-dent, Now with flow-'ry . . chap-lets crowned!

MOUNTAIN VESPERS

From the Italian

Gioachino A. Rossini

From William Tell

Andante *mezzo voce*

Slow to the dark waves' cool re - ces -

mezzo voce

Andante *p*

ses Sinks the bright sun Sinks the bright sun, . . .

Bell

From snow - shroud-ed moun - tains his ra - - - - diance

. . . Now fad - eth and is gone . . . Now fad - eth and is gone . .

Bell

From yon ham - let sweet bells re -

sound - ing, To wel - come the shep - herds are sound - ing ..

... Hark, broth - ers, hear! ... Bells call - ing clear! ... The

night is here! ... Then night is here! ...

f *p* *smorz.* *sotto voce* *p*

SONG OF AUTUMN

Adapted from the French
of Paul Verlaine

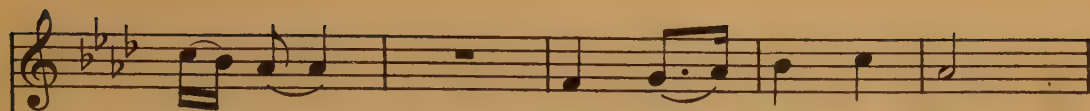
Adapted and abridged
from Tschaiikowsky
Andante cantabile from Opus II

Andante cantabile *p*

1. Sad vi - o - lins of . .
2. Now, as the hour is . .
3. Ah, to a wind ill . .

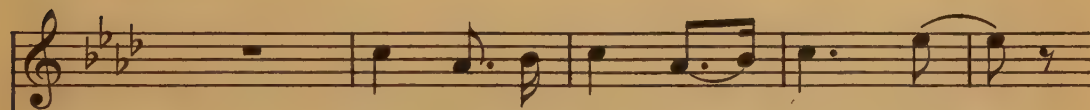
au - tumn Sob and wail in an end - less
stri - ing, I re - mem - ber the days long
o - mened, I am yield - ing my soul at

song; Wound my . . . heart with . .
past; Wan my . . . lips and . .
last; Here and . . . there am . .

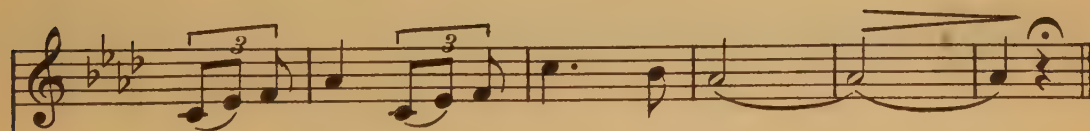


lan - guor,
trem - bling,
driv - en,

Change - less grief and long;
Tears are fall - ing fast;
Dead leaf on the blast;



Sad vi - o - lins of au - tumn
Now, as the hour is strik - ing,
Ah, to a wind ill - o - mened,



Sob and wail in an end - less song.
I re - mem - ber the days long past.
I am yield - ing my soul at last.



A HUNTING WE WILL GO

Adapted from
 "A Hunting Scene" by
 P. Buccalossi

Allegro moderato

f Hark.. to the rol-lick-ing notes of the horn!

pp (Hum) Mm *f* Tan -

Hark.. to the rol-lick-ing notes of the horn!

p

tiv - y, tan - tiv - y, tan - tiv - y!

(Hum) *pp* Mm - - - - mm *f* It

(Echo) *p* Tan - tiv-y, tan - tiv-y, tan-tiv-y!

rings . . thro' the frosts . . . of the morn! . . .

pp

HUM

Mm - - - - -

(ECHO) *p*

Ech - o - ing clear in the fall of the year sounds the

p

1. Come out, come out, ye
2. Tho' fierce the prey, tho'

horn.

hunt - ers all, where fresh the storm winds blus - ter - ing blow, When
sharp the way, Tho' wild and far the glo - ri - ous chase, Let

cresc.

thro' the green - ing thick - et rove, The wild boar and the
wind and weath - er work their will, The hunt - er wins the

A HUNTING WE WILL GO (Continued)

mf *cresc.* *poco* *a* *poco*

roe. . . Come out, come out, in for - est free, Your
 race. . . The stag's re - treat his haunt shall be, The
 Come out! Come out! Come

lus - ty cho - rus sing! Tal - ly - ho! Till thro' the wild - wood
 ea - gle's nest his prize! Tal - ly - ho! Then sing till ev 'ry
 out! Come out! Tal - ly - ho! Come out! Come

Till thro' the wild - wood
 Then sing till ev - 'ry

green and fair, The star - tled ech - oes ring! . . . A
 field and wood, The ech - oing call re - plies! . . . A
 Out! . . . Come out . . . Come out! . . . A

green and fair, The star - tled ech - oes ring! . . .
 field and wood, The ech - oing call re - plies! . . .

hunt - ing we will go . . . A hunt - ing we will go . . . A

hunt-ing we will go!... A hunt-ing we will go!.. Tan-

hunt-ing we will go!... A hunt-ing we will go!.. Tal-ly

tiv - y! Tan-tiv - y! Tan - tiv - y! A hunt - ing we will

ho! A hunt - ing we will

go!.... Tan - tiv - y! Tan - tiv - y! Tan - tiv - y! A

go..... Tal-ly - ho! A

rall.

hunt - ing we will go!

hunt - ing we will go!

SNOW CLOUDS WHIRLING

From the Russian

Russian Folk Song

Arranged by Charles Fonteyn Manney

*Vivace**mf*

1. Snow clouds whirl - ing, north wind blow - ing, Black and
 2. Bliz - zard, you are blow ing vain - ly, Snow and
 3. Snow clouds whirl - ing, north wind blow - ing, Black and

*mf**mf*

fear - some is the night, To his love a youth is
 wind no more I fear; For the witch - ing light burns
 fear - some is the night; To his love a youth is

go - ing, And for . . joy his heart is light.
 plain - ly, In her . . win - dow beck' - ning clear.
 go - ing, And for . . joy his heart is light.

Meno mosso
Refrain

* Sa - ko - li - ki, Or - lo - li - ki, fly - ing down the

lone - ly way; When but once the heart is wak-ened,

1st & 2nd Time *Last Time*
No . . . luck but love, they say! love, they say! Oh!

1st & 2nd Time *Last Time*

* Names of horses.

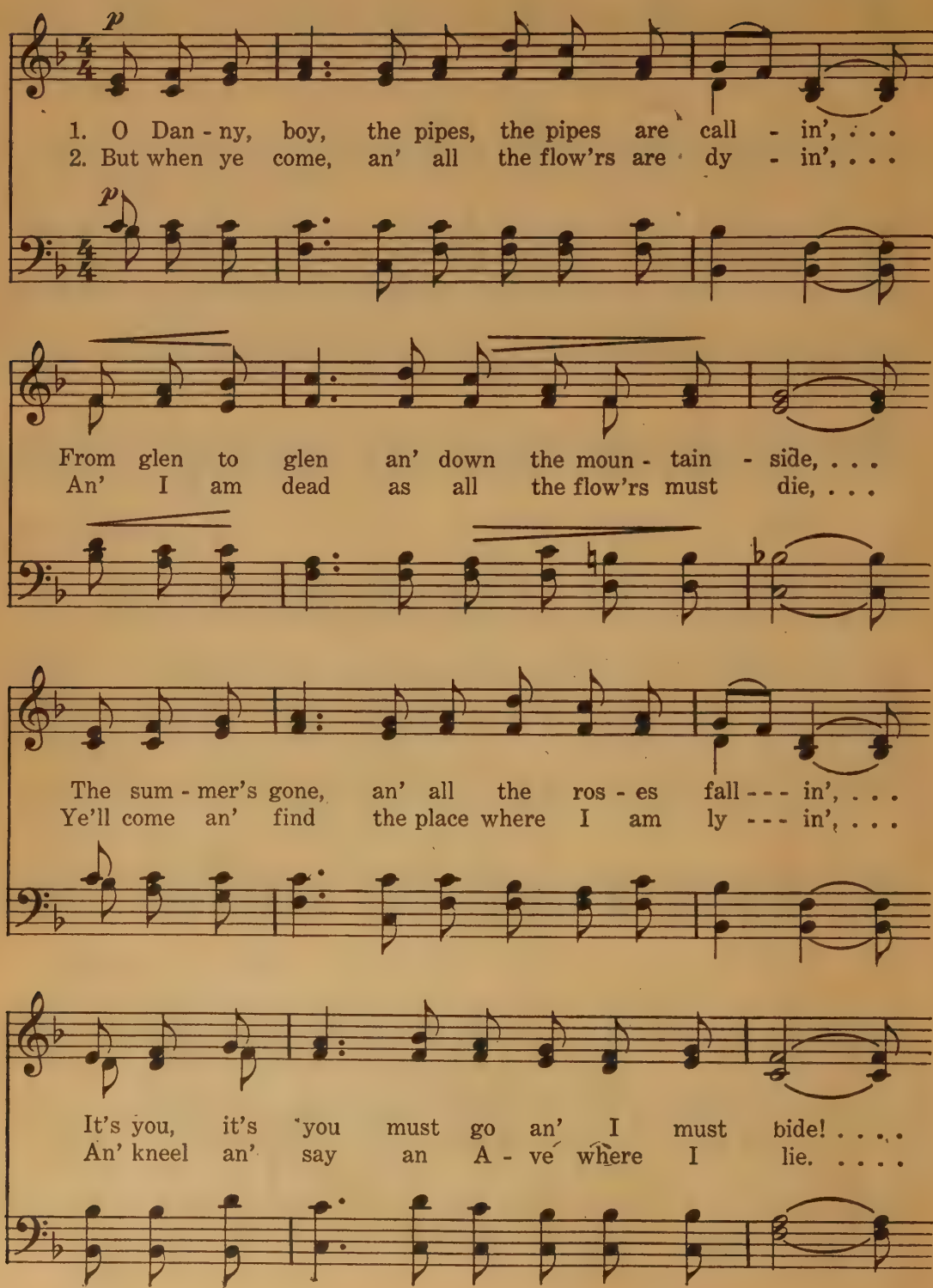
Red.

O DANNY BOY

F. E. Weatherley

Irish Folk Song.
The Londonderry Air

p



1. O Dan - ny, boy, the pipes, the pipes are call - in', . . .
 2. But when ye come, an' all the flow'rs are dy - in', . . .

p

From glen to glen an' down the moun - tain - side, . . .
 An' I am dead as all the flow'rs must die, . . .

The sum - mer's gone, an' all the ros - es fall - - in', . . .
 Ye'll come an' find the place where I am ly - - in', . . .

It's you, it's 'you must go an' I must bide!
 An' kneel an' say an A - ve where I lie.

mf

But come ye back when sum-mer's in the mead - dow,
An' I shall hear, tho' soft you tread a - bove . . me,

mf

Or when the val - - ley's hushed an' white with snow, . .
An' in the dark . . my soul will wake and see, . .

allarg. *f*

It's I'll be here, in sun-shine or in shad - ow, . . .
For you'll bend down, an' tell me that you love . . me, . . .

p *rall. e dim.* *pp*

Oh, Dan - ny boy, oh, Dan - ny boy, I love you so! . . .
An' we shall sleep in peace thro' all e - ter - ni - ty! . . .

DEEP RIVER

Negro Spiritual

Moderately
p
 Deep riv - er, my home is o - ver Jor - dan . . .

Moderately
p
 Deep riv - er, Lord, I want to cross o - ver in - to

rall.

[Hum] Mm Mm

mf a tempo
Fine
 camp-ground. Oh, don't you want to go to that

(Tenor melody)
mf
Fine
 [Hum] Mm Mm

Fine
mf

Mm Mm Mm Mm

gos - pel . . . feast, . . . That prom - ised land . . . where

Mm Mm Mm Mm

Mm Mm

all . . . is peace, Oh, don't you want to go . . . to that

Mm Mm

dim. *D.C. al Fine*

prom - ised land, that land . . . where all is peace?

dim. *D.C. al Fine.*

O WALY, WALY

From Percy's
Reliques of Ancient English Poetry

An English Ballad Air
Surviving in the Southern States

Slowly
p

HUM Mm - - - - Mm - - - - Mm - - - -

1. When cock-le shells Turn sil-ver
2. When we came in By Glas-gow
3. 'Tis not the frost That freez-eth
3. Mar - tin-mas wind When wilt thou

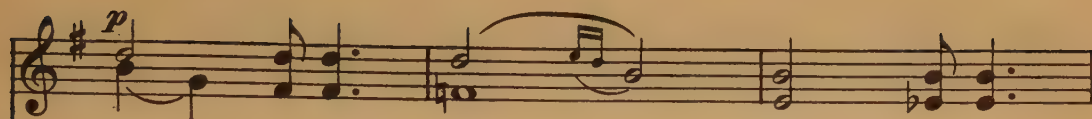
[TENOR MELODY]
p

HUM Mm - - - - Mm - - - - Mm - - - -

Mm - - - - Mm - - - - Mm - - - -

bells Then will my love re- turn to me!
town, We were a come - ly sight to see.
fell Nor blow - ingsnow's in - clem en - cy .
blow And shake the green leaves off the tree?

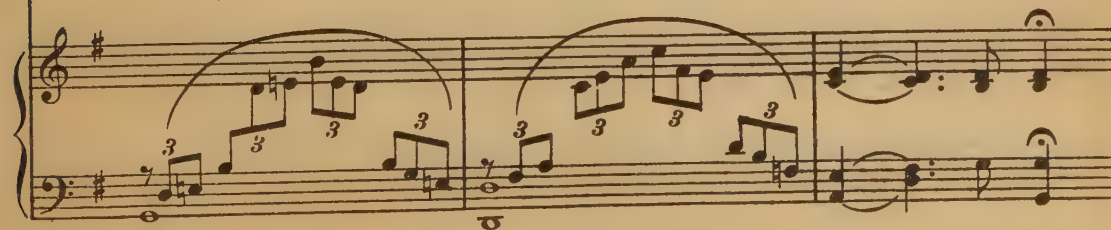
Mm - - - - Mm - - - - Mm - - - -



When	ro - ses	blow	In	win - try
My	love was	clad	In	black vel -
'Tis	not such	cold	That	makes me
O	gen - tle	death,	When	wilt thou



snow,	Then will my love re - turn . . . to me.
vet,	And I, my-self, in cram - - o - sie.
cry,	But my love's heart grown cold . . . to me.
come?	For of my life I am . . . wear - ie!



mf

O wal - y, wal - y, if love be bon - ny . . .
 O wal - y, wal - y, if love be bon - ny . . .
 O wal - y, wal - y, if love be bon - ny . . .
 O wal - y, wal - y, if love be bon - ny . . .

mf

p

A lit - tle while when it . . . is new, Yet . . when it's
 A lit - tle while when it . . . is new, Yet . . when it's
 A lit - tle while when it . . . is new, Yet . . when it's
 A lit - tle while when it . . . is new, Yet . . when it's

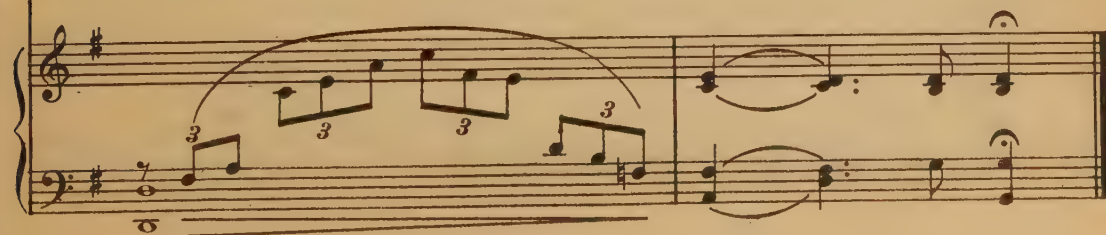
pp



old	It	grow-eth	cold
old	It	grow-eth	cold
old	It	grow-eth	cold
old	It	grow-eth	cold



And fades	a - way	like	morn - - - -	ing dew.
And fades	a - way	like	morn - - - -	ing dew.
And fades	a - way	like	morn - - - -	ing dew.
And fades	a - way	like	morn - - - -	ing dew.



OFT IN THE STILLY NIGHT

Thomas Moore

Irish Melody

Tenderly
p

1. Oft in the still - y night, Ere slum - ber's chain hath
2. When I re - mem - ber all The friends so linked to -

bound me, Fond mem - 'ry brings the light Of
geth - er I've seen a - round me fall Like

oth - er days a - round me. The smiles, the tears of
leaves in win - try weath - er, I feel like one who

child - hood's years, The words of love then spok - - - en, The
treads a - lone Some ban - quet hall de sert - - - ed, Whose

eyes that shone, now dimmed and gone, The cheer - ful hearts now
lights are fled, whose gar - lands dead, And all but him - de -

broke - en part - ed. Thus in the still - y night, Ere


slum - ber's chain hath bound me, Sad mem - 'ry

brings the light Of oth - er days a - round me.


DOWN IN THE VALLEY

American Folk Song
Words and melody from
the Kentucky Mountains


Moderato




1. Down in the val-ley, the val - ley so low,
2. Ros - es love sun - shine, vio - lets love dew,



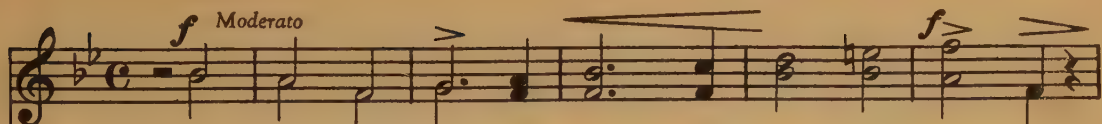
Hang your head o - ver, hear the wind blow!
An - gels in heav - en knows I love you;



Hear the wind blow, dear, hear the wind blow,
Knows I love you, dear, knows I love you,



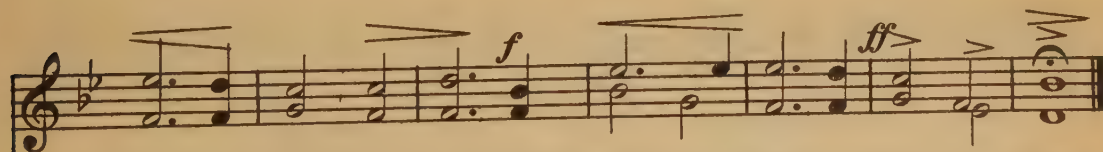
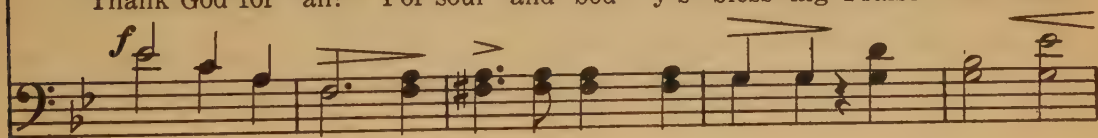
Hang your head o - ver, hear the wind blow!
An - gels in heav - en knows I love you!



1. God is my song! The might - y bow be - fore Him,
2. Clothed all in light, In right - eous - ness vic - tor - ious,
3. What is and was, In earth and sky and o - cean,
4. Wher - e'er thou art, O man, whom He cre - a - ted,
5. Small blades of corn Re - flect His wis - dom ho - ly;
6. Look up, O man, The love of God con - fess - ing,



Great is His name; On earth His works a - dore Him, The heights of
He reigns as Lord; Firmstands His throne and glo - rious, With truth and
God knoweth all; His will is life and mo - tion, E - ter - nal
Rest thou or go, Wher - e'er thy course is fat - ed, Still canst thou
Great waves and winds; All hills, all val - leys low - ly, In - tone His
Thank God for all! For soul and bod - y's bless - ing Praise Him Who



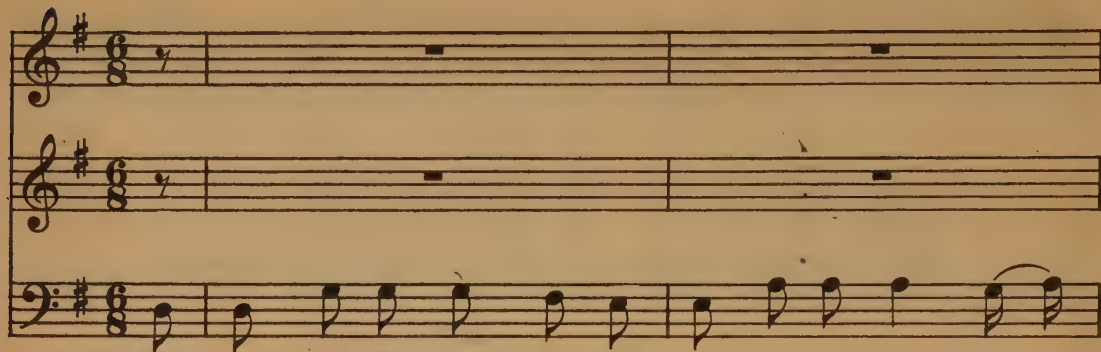
Heav'n to Him be - long, The heights of Heav'n to Him be - long!
jus - tice build - ed bright, With truth and jus - tice build - ed bright.
are His ho - ly laws, E - ter - nal are His ho - ly laws.
not from Him de - part, Still canst thou not from Him de - part.
praise at eve and morn, In - tone His praise at eve and morn.
ruled ere time be - gan, Praise Him Who ruled ere time be - gan!



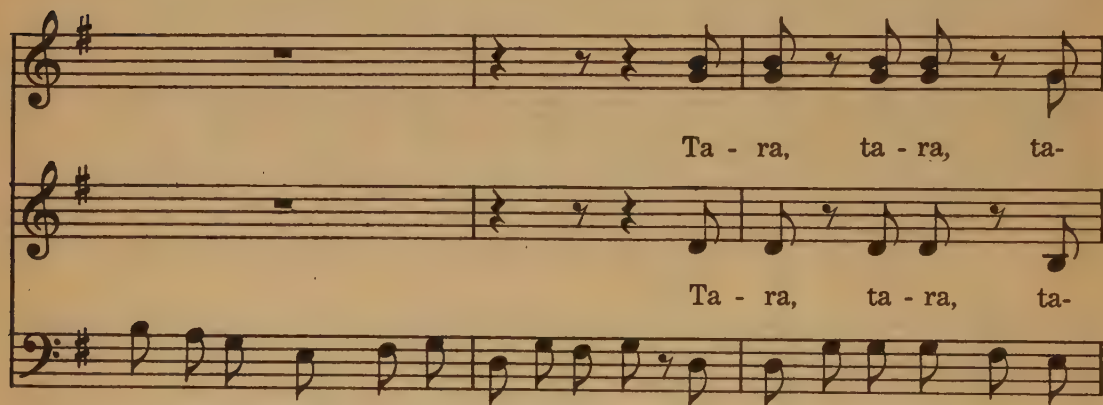
HUNTING THE HARE

Old English Hunting Song

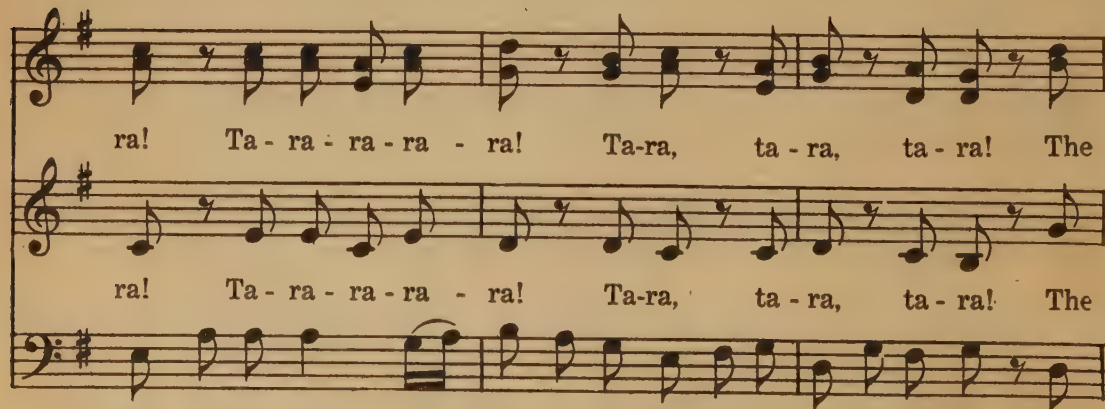
English Folk Tune.



1. The morn - ing is charm - ing, all na - ture looks gay; A -
 2. So matched in the mouth, and so swift - ly they run, Like the



way, my brave boys, to your hor - ses, a - way! The prime of your pleas - ure, the
 tune of the spheres and the race of the sun; Health, joy and fe - lic - i - ty



quest of the hare, We have not so much as a mo - ment to spare! Ta
 dance in the rounds And bless the gay cir - cle of hor - ses and hounds,

live - ly - toned horn how me - lo - dious it sounds, To the
hounds, they push for - ward, a ver - y good sign That the

live - ly - toned horn how me - lo - dious it sounds, To the
hounds, they push for - ward, a ver - y good sign That the

ra, - - - - - ta - ra, - - - - - ta -

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is also a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The lyrics are written below the staves. The first two staves have identical lyrics. The bottom staff has a longer line of lyrics, including a dotted line and a dash. The music is written in a simple, folk-like style with eighth and quarter notes.

mu-sic - al bay of the merry-mouthed hounds! O'er high-land and low-land and
chase, 'tho a stout one, be-gins to de - cline. How glo-rious a hunt to be

mu-sic - al bay of the merry-mouthed hounds! O'er high-land and low-land and
chase, 'tho a stout one be-gins to de cline. How glo-rious a hunt to be

ra - - - - - ta - ra - - - - -

Detailed description: This is the second system of the musical score. It follows the same format as the first system, with three staves (treble, treble, and bass clef) and a key signature of one sharp. The lyrics are identical to the first system. The music continues with similar notation, including eighth and quarter notes.

wood-land we fly, Our hor - ses full speed and our hounds in full cry.
hon - ored with sounds Of horns and a shout to the cho - rus of hounds!

wood-land we fly, Our hor - ses full speed and our hounds in full cry.
hon - ored with sounds Of horns and a shout to the cho - rus of hounds!

Detailed description: This is the third system of the musical score. It follows the same format with three staves and a key signature of one sharp. The lyrics are identical to the previous systems. The music concludes with a double bar line at the end of the bottom staff.

UNCHEEDA'S SLEEP SONG

From Indian Boyhood
by Dr. Charles A. Eastman (Ohiyesa)

American Indian Air

Andante *mp Solo Soprano*

1. Sleep, sleep, my
2. Sleep, sleep, my

pp

1. Sleep, my boy,
2. Sleep, my boy,

pp

1. Sleep, my boy,
2. Sleep, my boy,

poco marcato
mf dim. poco a poco *pp* *very, very lightly* *ppp*

boy! The Chip-pe-was are far a-way, are
boy! The cow-ards will not dare to fight till

. . . my boy! Oh, sleep, my war-rior!
. . . my boy! Oh, sleep, my war-rior!

. . . my boy! Oh, sleep, my war-rior!..
. . . my boy! Oh, sleep, my war-rior!..

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UNCHEEDA'S SLEEP SONG (Continued)

77

Solo Tenor

far a - way.
morn-ing break.

Sleep, sleep, my boy! Pre-while
Sleep, sleep, my child,

Sleep, my boy, my boy,
Sleep, my child, my child,

Sleep, my boy, my boy,
Sleep, my child, my child,

pare to meet the foe by day, the foe by day.
still 'tis night; then brave - ly wake, then brave-ly wake.

Oh, sleep, my war - rior!
Oh, sleep, my war - rior!

Oh, sleep, my war - rior!
Oh, sleep, my war - rior!

From the Italian

Italian Folk Song

Andante con moto

Gio -
Gio -

f *cresc.*

va - not - ti, you're like the leaf - let stray - ing, With
va - not - ti, have done now with your teas - ing! Come,

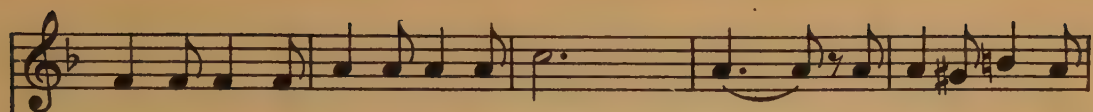
cresc.

cresc.

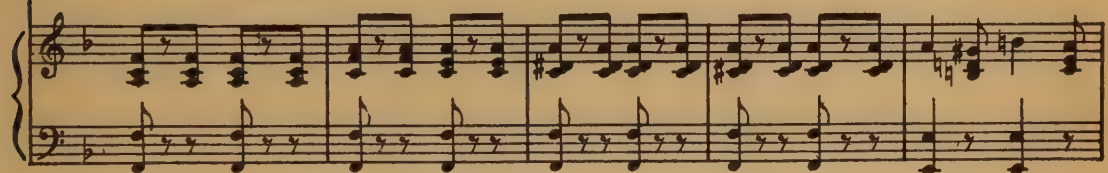
cresc.

ev - 'ry i - dle wind at ran - dom fly - - - - ing; Now
choose be - tween the roads that lie be - fore - - - you! Your

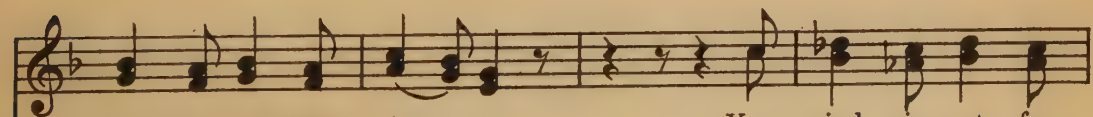
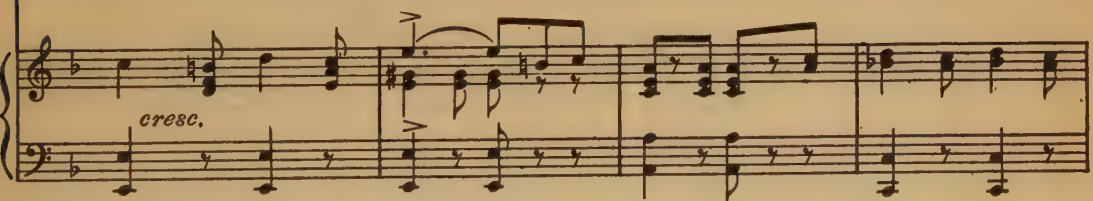
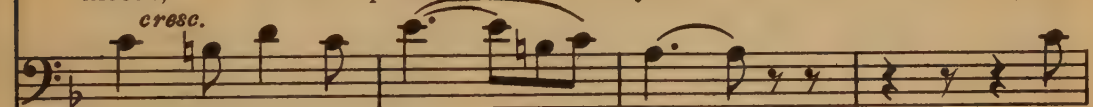
cresc.



here, now there your rest-less fan-cy play . . . ing, For ev-'ry flow'r that
 faith-ful friend with gen-tle fa-vor pleas . . . ing, For-get such wil-ful



charms, in-con-stant, sigh ing. Your voice, to-day, the
 moods, I do im-plore you! Gio - va - not-ti, so



dove's soft tone would bor-row; Your mind is set for
 false, I'll not be-lieve you! No lon-ger shall my



com - bat on the mor - row. You're like the rose that
dark re-proach - es grieve you! Gio - va - not - ti, have

with the dawn un - clos - - - - es, Her fra-grance first, and
done now with your teas - - - - ing! Your faith - ful friend with

then her thorn dis - clos - - - - es, You're like the rose that
gen - tle fa - vor pleas - - - - ing! Gio - va - not - ti, have

with the dawn un-clos - es, Her frag-rance first, and then her thorn dis-
done now with your teas - ing, Your faith - ful friend with gen-tle fa - vor

clos - - - es, her thorn dis - clos - - -
pleas - - - ing, with fa - vor pleas - - -

es.
ing.

WALTZ SONG

Harvey Officer

Adapted by Mayhew Lake

*Allegretto (Quasi mazurka)*from *Die Fledermaus*

by Johann Strauss

Sopranos and altos very lightly

Danc - ing is my pleas - ure! Trip - ping to its meas - ure

Danc - ing, trip - - - - ping . . .

Maid - ens fair I see. While the lilt-ing rhythm puls-es round me,

maids I see. Dance with me!

Joy of dance and song a - gain has found me, Woods and fields are gay with

Dance with me! Here is

buds and flow'rs of May but here is min-strel - sy!
song and . . . min - - - - - strel - sy!

Here are eyes that set my heart a-wak-ing, Here are tunes that set my
Hearts . . . are wak - ing, wak - ing,

feet a-shak - ing, All that youth can want is here for tak - ing,
wak - ing, Joy's for tak - ing, . . .

take it, ye who may! Fine La la

take it, ye who may! Danc - ing is my pleas - ure,

Fine

la la suit - ors fair I see,
maid - ens fair I see,
trip - ping to its meas - ure, fair maids I see,

La la la la suit - ors fair I see . . .
maid - ens fair I see . . .
Danc - ing is my pleasure, trip - ping to its meas - ure fair maids I see.

D.C. al Fine

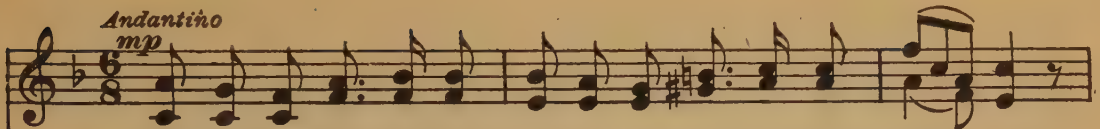
CROWN OF THE YEAR

85

Cecil Cowdrey

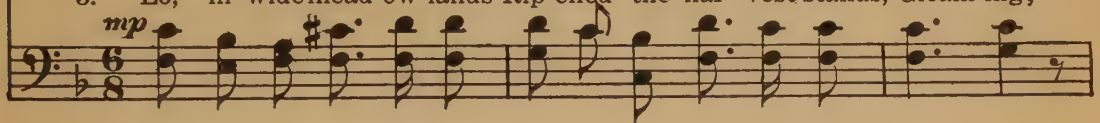

Gustav Graben-Hoffman

Andantino
mp

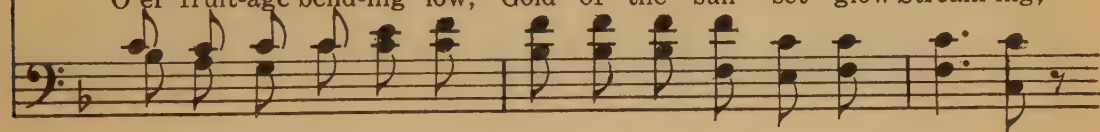


1. Light o'er the springing grass Children with gar-lands pass, May - ing;
2. Far in the sum-mer sky, Swallows in cir - cles fly, Wheel-ing;
3. Lo, in widemead-ow lands Rip-ened the har - vest stands, Gleam-ing;


mp

Birds on the wak-ing trees, Glad with each wand'-ring breeze, Sway-ing;
Soft from the mead-ow sweet, Cease-less the rhyth - mic beat, Steal - ing;
O'er fruit-age bend-ing low, Gold of the sun - set glow Stream-ing;

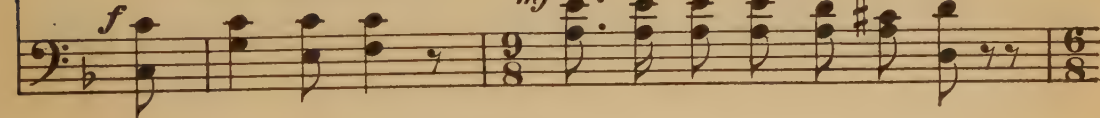


f *mf*



All life is new;	Dawn with its ver-dure and dew,
With an - cient art	Sum - mer is play-ing her part,
O Au - tumn cheer,	Thine is the crown of the year,

f *mf*



p



Spring, thou art	fair past all	say - - - - ing!
Vis - ions of	mag - ic re -	veal - - - - ing.
Rare are thy	gifts be-yond	dream - - - - ing!



EVENING SONG

Robert A. Coan

Christoph Willibald von Gluck
"Air de Ballet," from *Alceste*

Moderato

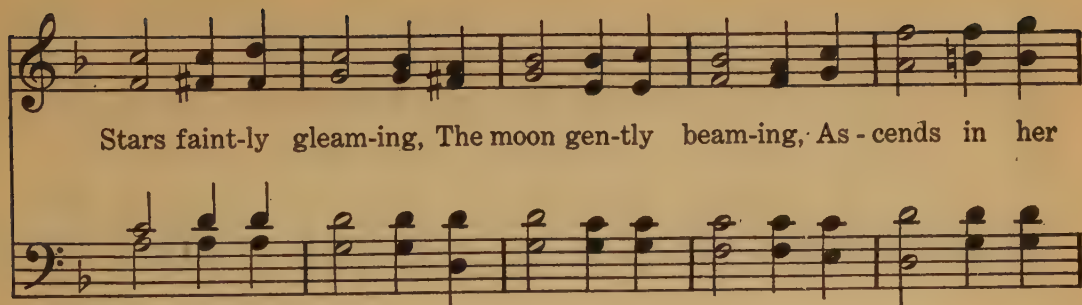
Night shades are fall - ing, Night birds are call - ing,

Toil - ers re - turn from the work of the day;

Sun - set is pal - ing, Day - light is fail - ing,

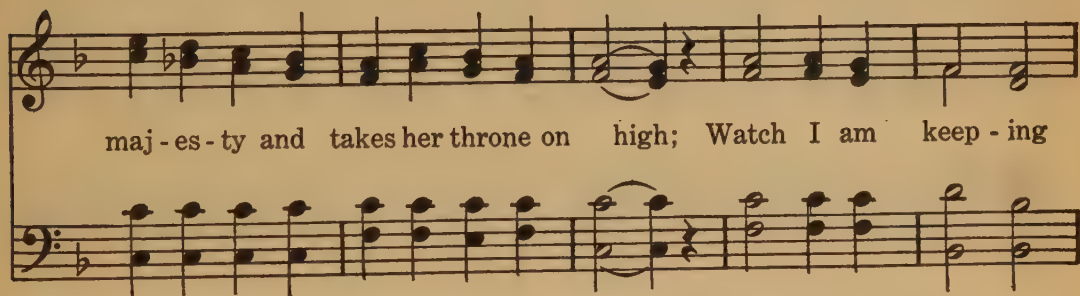
Low in the west fades the last crim-son ray.

crim-son ray....



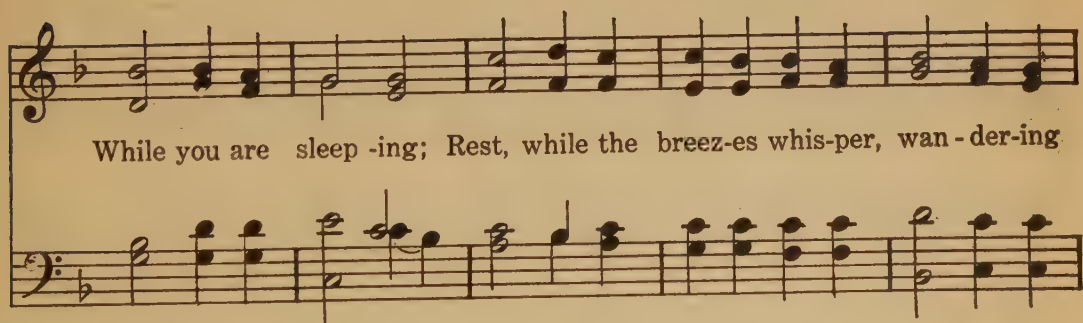
Stars faint-ly gleam-ing, The moon gen-tly beam-ing, As - cends in her

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.



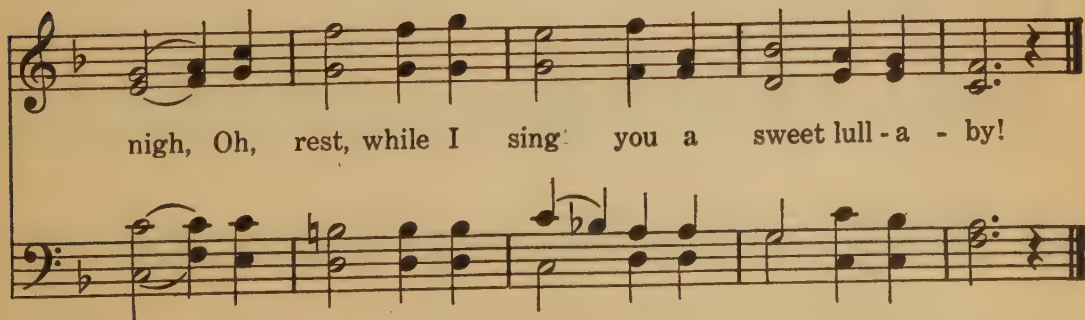
maj - es - ty and takes her throne on high; Watch I am keep - ing

The second system continues the melody and accompaniment. The treble staff features a melodic line with some rests, and the bass staff continues with a steady accompaniment.



While you are sleep - ing; Rest, while the breez-es whis-per, wan - der-ing

The third system of the song shows the melody and accompaniment continuing. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment.



nigh, Oh, rest, while I sing: you a sweet lull - a - by!

The final system of the song concludes with a double bar line. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment.

MARY HAD A LITTLE LAMB

Mayhew L. Lake

Lively f

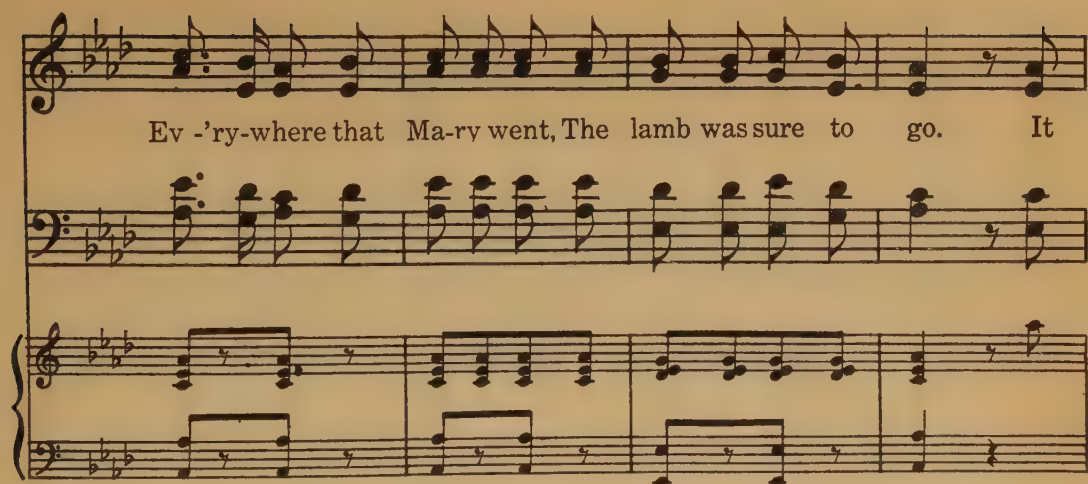
Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,

mf

Ma - ry had a lit - tle lamb, Its fleece was white as snow; And

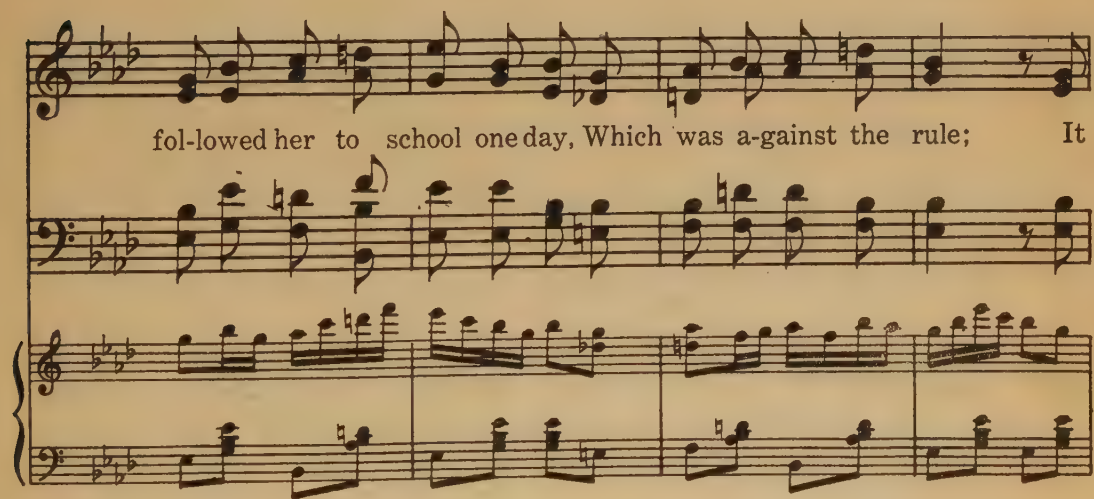
ev - 'ry-where that Ma - ry went, Ma - ry went, Ma - ry went,

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo and dynamics are marked as 'Lively f' and 'mf'. The score is organized into three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb, Ma - ry had a lit - tle lamb, Its fleece was white as snow; And ev - 'ry-where that Ma - ry went, Ma - ry went, Ma - ry went,'.



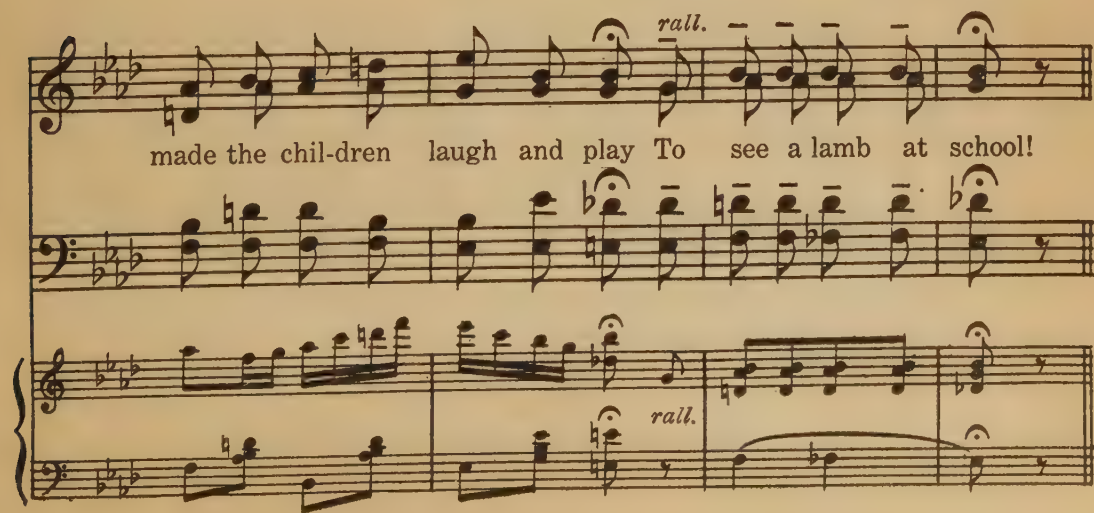
Ev -'ry-where that Ma-ry went, The lamb was sure to go. It

This system contains the first line of the song. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Ev -'ry-where that Ma-ry went, The lamb was sure to go. It".



fol-lowed her to school one day, Which was a-gainst the rule; It

This system contains the second line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "fol-lowed her to school one day, Which was a-gainst the rule; It".



made the chil-dren laugh and play To see a lamb at school!

This system contains the third line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "made the chil-dren laugh and play To see a lamb at school!". The system concludes with a double bar line. There are "rall." markings above the final notes of the vocal line and below the final notes of the piano line.

Slower *p*

Baa! Baa! Baa! Baa!

Baa! Baa! Baa! Baa!

SOLO
With pathos *p*

mf So the lamb's ed-u - ca-tion, By cru - el pro-cras-ti - na-tion de-

Baa - - - aa Baa - - - aa

nied her, de - nied her, Of three R's she nev - er knew; Thro' her

cresc.

Baa! Baa! Baa! Baa!

Baa! Baa! Baa! Baa!

wast-ed life ne - glect - ed, You've nev - er yet sus - pect - ed, Why the

cresc.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It begins with a forte (f) dynamic and contains the lyrics "Baa! - aa! Baa! - aa!". The piano accompaniment is written in a bass clef and features a melody of eighth notes. The lyrics "poor lamb is al - ways found in a stew!" are positioned below the piano part.

Baa! - aa! Baa! - aa!

poor lamb is al - ways found in a stew!

The second system continues the musical score. It begins with a tempo marking "Tempo 1?" and a forte (f) dynamic. The vocal line, in treble clef, contains the lyrics "'Cause Ma - ry had a lit - tle lamb, Its fleece was white as snow; And". The piano accompaniment, in bass clef, features a steady eighth-note melody. The lyrics "ev - 'ry - where that Ma - ry went, The lamb was sure to go. It" are positioned below the piano part.

Tempo 1?

'Cause Ma - ry had a lit - tle lamb, Its fleece was white as snow; And

ev - 'ry - where that Ma - ry went, The lamb was sure to go. It

The third system continues the musical score. The vocal line, in treble clef, contains the lyrics "ev - 'ry - where that Ma - ry went, The lamb was sure to go. It". The piano accompaniment, in bass clef, features a steady eighth-note melody. The lyrics "ev - 'ry - where that Ma - ry went, The lamb was sure to go. It" are positioned below the piano part.

ev - 'ry - where that Ma - ry went, The lamb was sure to go. It

rall.

fol-lowed her to school one day, Which was a-gainst the rule; It

made the chil-dren laugh and play To see a lamb at school, And em-

at school

bar-rased the lamb, poor thing!

Ma - ry's lamb!

poor thing!

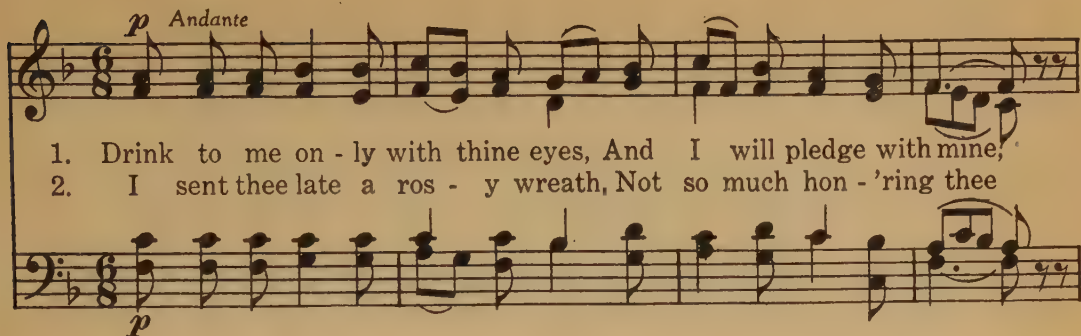
DRINK TO ME ONLY WITH THINE EYES

93

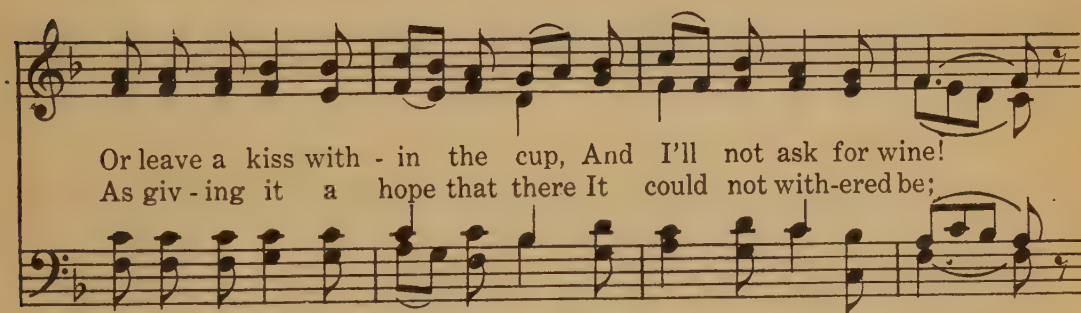
Ben Jonson

English Air

p Andante

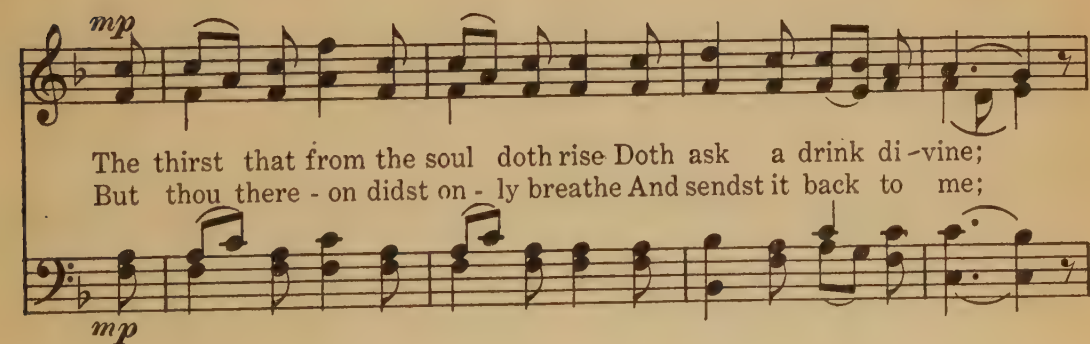


1. Drink to me on - ly with thine eyes, And I will pledge with mine,
 2. I sent thee late a ros - y wreath, Not so much hon - 'ring thee



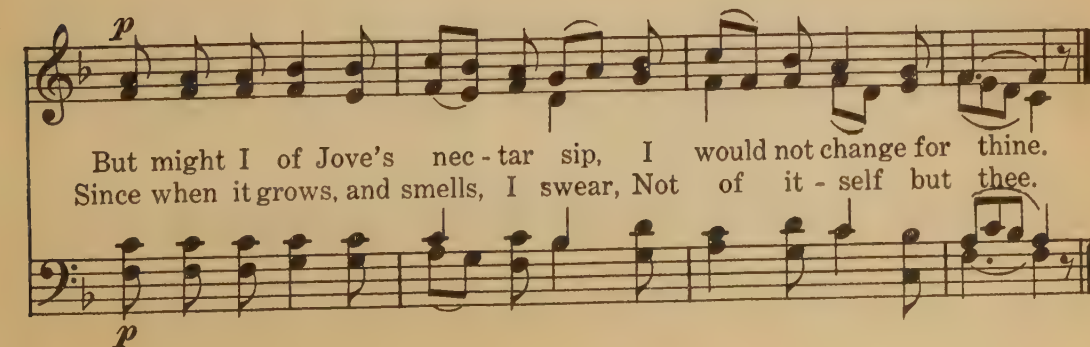
Or leave a kiss with - in the cup, And I'll not ask for wine!
 As giv - ing it a hope that there It could not with - ered be;

mp



The thirst that from the soul doth rise Doth ask a drink di - vine;
 But thou there - on didst on - ly breathe And sendst it back to me;

p



But might I of Jove's nec - tar sip, I would not change for thine.
 Since when it grows, and smells, I swear, Not of it - self but thee.

CAREFULLY ON TIPTOE STEALING

W. S. Gilbert

Sir Arthur Sullivan
From "Pinafore"*Moderato**Tenors & Basses*

p

Careful - ly on tip - toe stealing, Breath-ing
shore in fash - ion stead-y; Hy - men

gen - tly as we may, Ev - 'ry step with cau - tion
will de - fray the fare, For a cler - gy - man is

cresc. *mf*

feel - ing, we will soft - ly creep a - way. Good-ness
read - y. to u - nite the hap - py pair. Good-ness

cresc. *ff* *mf*

Tenors

me! Why what was that? Si - lent be! It was the
me! Why what was that? Si - lent be! A - gain the

(All) *Tenors*

cat! It was, it was the cat! They're right, it was the
 cat! It was a-gain the cat! They're right, it was the

1 *All* *p* Pull a - cat *mf* Ev' - ry

cat!
cat!

step with cau-tion feel-ing, We will soft - ly creep a - way. Ev' - ry

p *dim. poco a poco* *ppp*

step with cau-tion feel-ing, we will steal a - - - way!

p *dim. poco a poco* *ppp*

MINUET

Cecil Cowdrey

Adapted from Minuet No. 2 in G
Ludwig van Beethoven*Allegretto**p*

To the rhythmic grace of strains like these, Back and

forth, bowing low, Lords and ladies danced the minuet

In the stately days of long ago

go. Cav - a - liers with lace and jew - eled sword, How they

swung, Now they swayed! Youth-ful hearts that beat so light, so

fast, Un - der sat - in coat and rare bro - cade! To the

vi - ol's clear tone, Lights glist - ened row on

row, . . . As they danced the state - ly min - u -

et, Long a - go, long a - go! To the

The musical score is for a Minuet, continuing from the previous page. It is written in G major (one sharp) and 3/4 time. The score consists of four systems, each with a vocal line (soprano and alto staves) and a piano accompaniment (grand staff). The lyrics are: "vi - ol's clear tone, Lights glist - ened row on row, . . . As they danced the state - ly min - u - et, Long a - go, long a - go! To the". The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with various ornaments and slurs.

song of the harp, Lights glis - tened row on

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord, followed by a half note, and then a quarter note triplet. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a whole note chord, a half note, and a quarter note triplet. The lyrics 'song of the harp, Lights glis - tened row on' are written below the vocal staff.

row, . . . As they danced the court - ly min - u -

This system contains the next two staves of music. The top staff continues the vocal line with a half note, a quarter note, and a quarter note triplet. The bottom staff continues the piano accompaniment with a half note, a quarter note, and a quarter note triplet. The lyrics 'row, . . . As they danced the court - ly min - u -' are written below the vocal staff.

et, Long a - go, long a - go!

This system contains the final two staves of music. The top staff concludes the vocal line with a half note, a quarter note, and a quarter note triplet. The bottom staff concludes the piano accompaniment with a half note, a quarter note, and a quarter note triplet. The lyrics 'et, Long a - go, long a - go!' are written below the vocal staff.

Scotch Ballad

Scotch Folk Tune

*Con moto**mf*

1. 'Twas in and a-bout the
2. He sent his . . man down
3. He turned his . . face un -
4. "O mith - er, . . mith ér,

Mart' mas time When the green . . leaves were a - fall - in', That
thro' the town To the place . . where she was dwell - in': "Oh,
to the wa', And death was . . wi' him deal - in': "A -
mak' my bed, Oh, . . . mak' . . it saft and nar - row; Since

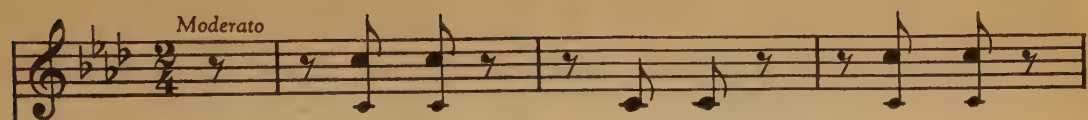
Sir John Graeme in the West Count-ry; Fell in love with Bar-b'ra Al - lan
haste and come to my mas - ter dear, Gin . . ye be Bar-b'ra Al - lan!"
dieu, a - dieu, my . dear friends, a', Be . . kind to Bar-b'ra Al - lan!"
my love died for . me to - day, I'll . . die for him to-mor-row!"

A TRAGIC STORY

101

W. M. Thackeray

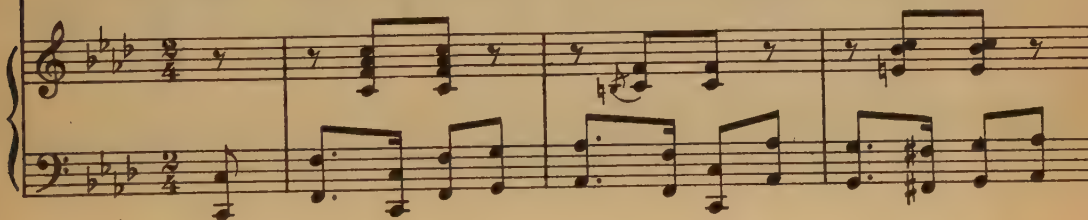
G. W. Chadwick



- | | | |
|----------------|------------|------------|
| 1. There lived | a sage | who wore |
| 2. Says he, | "I'll turn | me round!" |
| 3. And right | and left | and round |



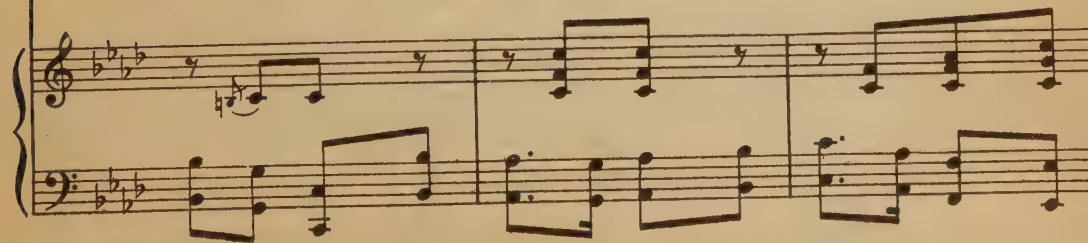
- | | | | |
|----------------|--------------------|-----------------------|-----------------|
| 1. There lived | a sage in days | of yore, And | he a hand-some |
| 2. Says he, | "The mys-ter - y | I've found, I'll turn | me round, I'll |
| 3. And right | and left and round | a - bout, And | up and down and |



- | | | |
|------------|---------------|--------------|
| a pig-tail | and won-dered | be - cause |
| he turned | him round, | but still |
| a - bout, | he turned; | the pig-tail |



- | | | | |
|------------------|-----|-----------------------|-----------------------|
| pig - tail wore; | But | won - dered much, and | sor - rowed more, Be- |
| turn me round!" | He | turned him round, he | turned him round, But |
| in and out | He | turned, but still the | pig - tail stout Hung |



it hung be - hind him. He mused up - on this
 it hung be - hind him. Then round and round and
 it hung be - hind him. And though his ef - forts

cause it hung be - hind him. He mused up -
 still it hung be - hind him. Then round and
 stead - i - ly be - hind him. His ef - forts

cu - rious case, And swore he'd change the pig - tail's place, And
 out and in, All day the puz - zled sage did spin, In
 nev - er slack, And tho' he twist and twirl and tack, A -

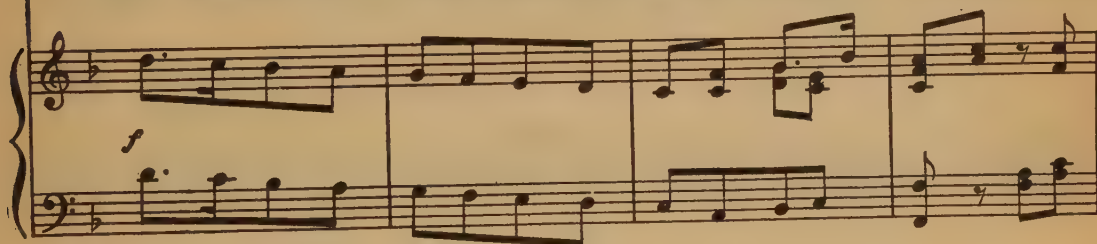
on this case, He'd change the pig - tail's place, And
 out and in, The puz - zled sage did spin, In
 nev - er slack, And tho' he twirl and tack, A -



have it hang - ing at his face, Not dang-ling there be - hind him, And
vain, it mat - tered not a pin, The pig - tail hung be - hind him, In
las, still faith - ful to his back, The pig - tail hangs be - hind him, A -



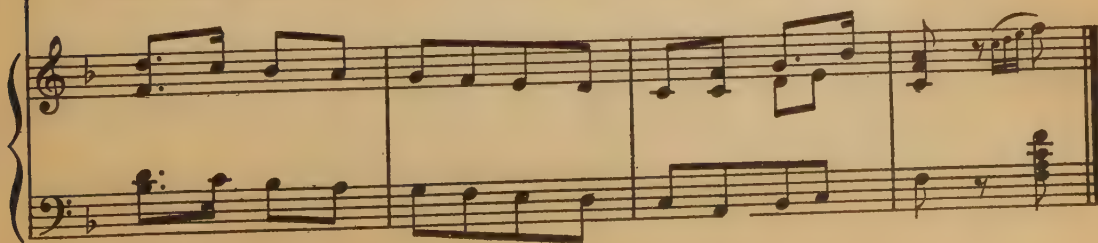
have it hang - ing at his face, Not dang-ling there be - hind him, And
vain, it mat - tered not a pin, The pig - tail hung be - hind him, In
las, still faith - ful to his back, The pig - tail hangs be - hind him, A -



have it hang - ing at his face, Not dang-ling there be - hind him!
vain, it mat - tered not a pin, The pig - tail hung be - hind him!
las, still faith - ful to his back, The pig - tail hangs be - hind him!



have it hang - ing at his face, Not dang-ling there be - hind him!
vain, it mat - tered not a pin, The pig - tail hung be - hind him!
las, still faith - ful to his back, The pig - tail hangs be - hind him!



Charles Kingsley

Welsh Hymn Tune

Ton-y-botel

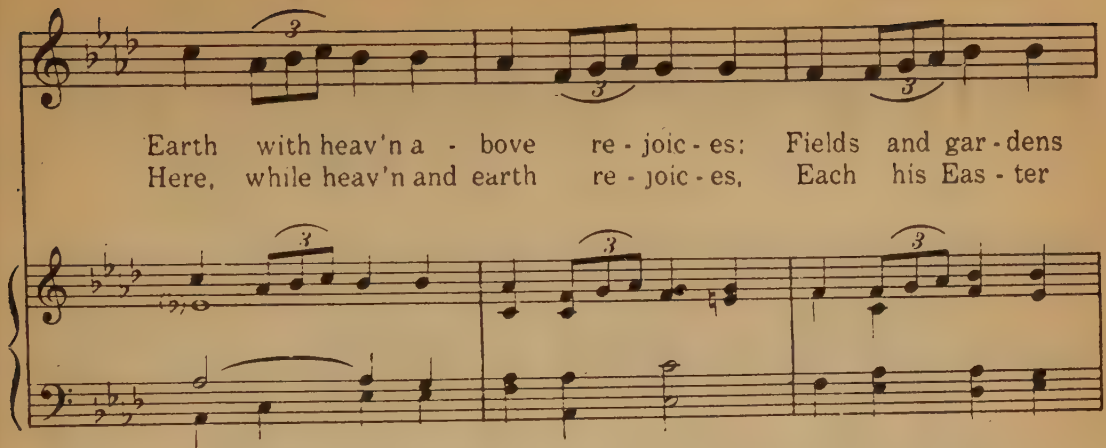
Moderato

1. See, the land, her Eas - ter keep - ing,
2. You, to whom your Mak - er grant - ed

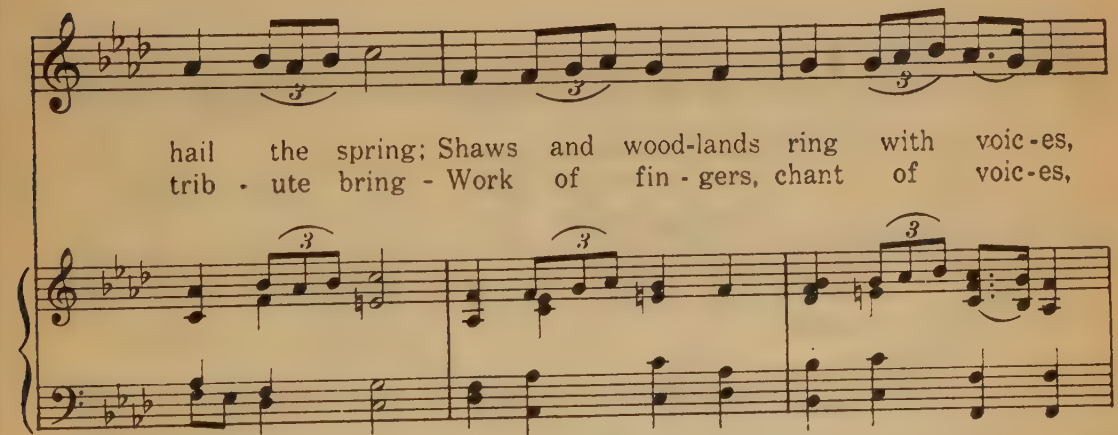
Ris - es as her Mak - er rose. Seeds, so long in.
Pow'rs to those sweet birds un-known, Use the craft by

dark - ness sleep - ing, Burst at last from win - ter snows.
God im - plant - ed; Use the rea - son not your own.

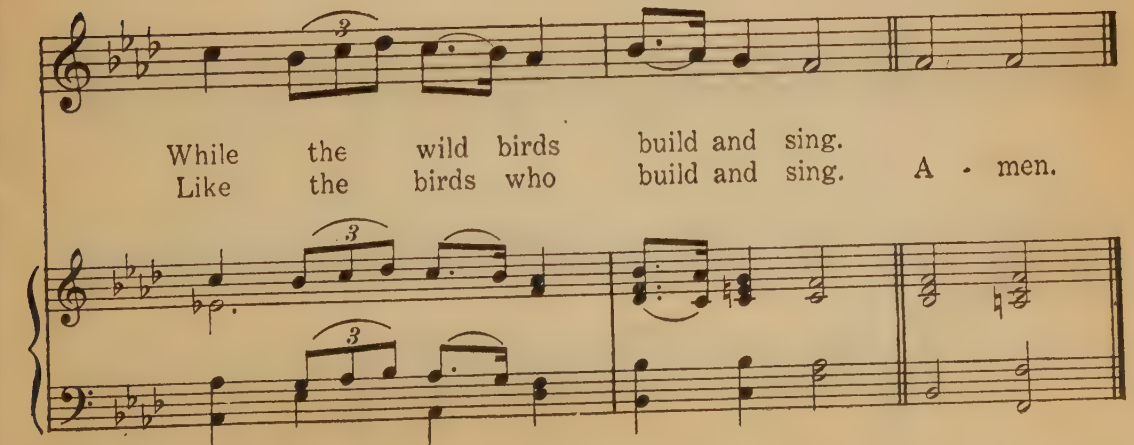
Words from Poems, by Charles Kingsley. By permission of The Macmillan Company, Publishers.



Earth with heav'n a - bove re - joic - es; Fields and gar - dens
Here, while heav'n and earth re - joic - es, Each his Eas - ter



hail the spring; Shaws and wood-lands ring with voic-es,
trib - ute bring - Work of fin - gers, chant of voic-es,



While the wild birds build and sing.
Like the birds who build and sing. A - men.

SLEEP, YE WARRIORS

From the Russian

Hungarian Folk Song

Slow and legato

Sleep, ye war - riors, Peace to your souls!

Slow and legato

p

*Faster**mf*

For your country you have wrought, Guns have thundered as you fought, Oh, Well you have wrought, Well have you fought,

For coun-try you have wrought, Guns thundered as you fought

Faster

mf

p

Tempo I

Sleep in si - lence, Peace to your souls!

Tempo I

Faster
mf

Past are con-flict, loss, and pain; Closed your ranks a - gain!

Past, loss and pain. Closed a - gain!

mf

Past, con-flict, loss, and pain. Your ranks a - gain!

Faster
mf

Past, con-flict, loss, and pain. Your ranks a - gain!

Grandioso (very broad)
f

Sleep, ye war-riors, loosed your bur-den! Rest where si-lence your

Contraltos and Tenors
f

Sleep, ye war-riors, loosed your bur-den! Rest where si-lence your

Basses
f

Grandioso (very broad)
f

val - or ex - tols; Well be - lov - ed, take your

val - or ex - tols; Well be - lov - ed, take your

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'val - or ex - tols; Well be - lov - ed, take your'. The middle staff is a vocal line in the same key and time, with lyrics 'val - or ex - tols; Well be - lov - ed, take your'. The bottom staff is a piano accompaniment in G major, 4/4 time, featuring a bass line with a key signature change to F major (two flats) for the first two measures, then returning to G major.

guer-don! Sleep on, ye war-riors! Hon-or and peace to your souls!

guer-don! Sleep on, ye war-riors! Hon-or and ' peace to your souls!

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'guer-don! Sleep on, ye war-riors! Hon-or and peace to your souls!'. The middle staff is a vocal line in the same key and time, with lyrics 'guer-don! Sleep on, ye war-riors! Hon-or and ' peace to your souls!'. The bottom staff is a piano accompaniment in G major, 4/4 time, featuring a bass line with a key signature change to F major for the first two measures, then returning to G major.

Heinrich Heine,

Friedrich Silcher

Moderato

1. What mean-eth my sor-row I know not, My thought is sore op - prest, A
 2. A - bove on the cliff there sit - teth, A maid - en won-drous fair; Her
 3. The fish - er a - drift in his shal - lop Is seized with wild - est woe, He

leg - end of years long van - ished Has filled me with strange un - rest. The
 glit - ter - ing jew - els glim - mer, She combs her gold - en hair. Bright
 sees but the maid on the hill top, And naught of the rocks be - low! Down,

night : . grows cool and it dark - ens, And si - lent flows the Rhine; . . . The
 gold . . her comb as she combs it, And sings her song there - by, . . . And
 down in the swirl - ing wa - ters, The boat and boat-man are gone, . . And

moun - tain tops are spar - - kling, In eve - ning's crim - son shine. .
 won - drous clear it ring - eth, Her mag - ic mel - o - dy! . .
 this with the spell of her sing - ing, The Lo - re - lei hath done! .

GOD LIVETH E'ER

From the German

Johann Sebastian Bach

Maestoso

God liv - eth e'er! Soul, why dost . . thou

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line and a basso continuo line. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The basso continuo line begins with a half note B-flat3, followed by a quarter note C4, a quarter note D4, and a half note E4. The lyrics are 'God liv - eth e'er! Soul, why dost . . thou'.

then de - spair? God is good and with his

The second system continues the vocal and basso continuo lines. The vocal line has a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The basso continuo line has a half note F4, a quarter note G4, a quarter note A4, and a half note B-flat4. The lyrics are 'then de - spair? God is good and with his'.

mer - cy help - eth all the sons of earth!

The third system continues the vocal and basso continuo lines. The vocal line has a half note A5, a quarter note B5, a quarter note C6, and a half note B5. The basso continuo line has a half note C5, a quarter note D5, a quarter note E5, and a half note F5. The lyrics are 'mer - cy help - eth all the sons of earth!'.

God, with might - y wis - dom shap - ing, bring - eth

The fourth system continues the vocal and basso continuo lines. The vocal line has a half note G5, a quarter note A5, a quarter note B5, and a half note C6. The basso continuo line has a half note F5, a quarter note G5, a quarter note A5, and a half note B5. The lyrics are 'God, with might - y wis - dom shap - ing, bring - eth'.

all things good to . . birth. God hath gifts be -

This system of music features a treble and bass staff in G major (one sharp). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff provides a harmonic accompaniment with chords and moving lines.

yond . . our yearn - ing, . . . Ev - 'ry woe . . to

The second system continues the melody and accompaniment. The treble staff shows a melodic line with some grace notes and slurs. The bass staff continues with a steady accompaniment.

bless - ing turn - ing. Soul, be - think thee of. His

The third system of the hymn. The treble staff features a melodic line with a prominent grace note on the 'Soul' syllable. The bass staff continues the accompaniment.

word; Ev - er - more our God is . . Lord!

The final system of the hymn on this page. The treble staff concludes with a half note G4. The bass staff provides a final accompaniment line, ending with a double bar line.

SANCTUS

From the *Requiem Mass*

Luigi Cherubini

Andante

f *f*

Ho - ly, Ho - ly. Ho - ly,

Ho - ly,

Lord God of Sab - - -

Ho - - - ly, Lord God, Lord God of

Ho - ly, Lord God of Sab - - -

Ho - - - ly, Lord God of

a - oth,

Sab - - a - oth, Heav'n and earth have seen Thy

a - oth,

Sab - - a - oth, Heav'n and earth have seen Thy

glo - ry, Heav'n and earth have seen Thy glo - ry, Ho -
 glo - ry, Heav'n and earth have seen Thy glo-ry.

san - na, Ho-san - na in the high - - -

est! He is bles - sed that
 He is bles - sed that com - eth, that com - eth O

com-eth, O Lord, in Thy ho - ly name! Ho-

Lord, in Thy ho - ly, Thy ho - ly name!

This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a vocal accompaniment in bass clef. The bottom two lines are a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The system ends with a fermata over the final note of the vocal line.

san - na, Ho - san - na in the high - est, Ho -

This system contains the second and third lines of the musical score. The vocal parts continue with the lyrics. The piano accompaniment features more active figures, including sixteenth-note runs in the right hand. The system ends with a fermata over the final note of the vocal line.

san - na in the high - est!

This system contains the third and fourth lines of the musical score. The vocal parts conclude with the lyrics. The piano accompaniment continues with active figures and ends with a final chord. The system ends with a fermata over the final note of the vocal line.

THE HAWTHORN BUDS ARE SPRINGING

115

Adapted from an
Old English May Song

French Folk Tune "The Lovely Griselda"
Harmonized by Carl Reinecke

mf

1. The haw-thorn buds are spring-ing, On ev - 'ry flow - 'ry spray;
2. Come, ev - 'ry pret - ty maid - en, And to the green a - way,

mf

The birds in gay com - mo - tion Do sing a glee for May,
Young love will set you sigh - ing, As fit - ting is in May;

p

Fal - la, fal - la, Come, don your fin - est gra - ces!
Fal - la, fal - la, Come, lads, and choose your part - ners!

Come, join us mer - ry May - ers on your hol - i - day!
Come, dance a - round our May pole on your hol - i - day!

TURN YE TO ME

John Wilson (Christopher North)

Highland Melody

Moderato

1. The stars are shin - ing cheer - i - ly, cheer - i - ly, Ho - ro,
 2. The waves are danc - ing mer - ri - ly, mer - ri - ly, Ho - ro,

Mhai - ri-dhu, Turn ye . . . to me! The sea mew is moan - ing
 Mhai - ri-dhu, Turn ye . . . to me! The sea birds are wail - ing

drear - i - ly, drear - i - ly. Ho - ro, Mhai - ri-dhu, Turn ye . . to me!
 wea - ri - ly, wea - ri - ly. Ho - ro, Mhai - ri-dhu, Turn ye . . to me!

Cold is the storm-wind that ruf-fles his breast, But warm are the
Hushed be thy moan-ing, lone bird of the sea! Thy home on the

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

down - y plumes lin - ing his nest; Cold, cold blows the storm there,
rocks is a shel-ter to thee; Thy home is the an-gry wave,

This system contains the next two staves of music. The vocal line continues with the same melody and accompaniment. The lyrics are written below the vocal staff. The music includes some longer note values and rests, maintaining the same key signature and tempo.

Soft falls the snow there; Ho - ro, Mhai-ri-dhu, Turn ye . . to me!
Mine but the lone-ly grave; Ho - ro, Mhai-ri-dhu, Turn ye . . to me!

This system contains the final two staves of music on the page. The vocal line concludes with a double bar line. The piano accompaniment also ends with a double bar line. The lyrics are written below the vocal staff. The music features a final cadence with sustained notes in the piano part.

THE EAGLES

Adapted from the Russian

Russian Folk Song

Andantino

1. Swift - ly o'er the dark-blue sea the ea - gles fly,
 2. Like the flight of ea - gles on the o - cean trail,

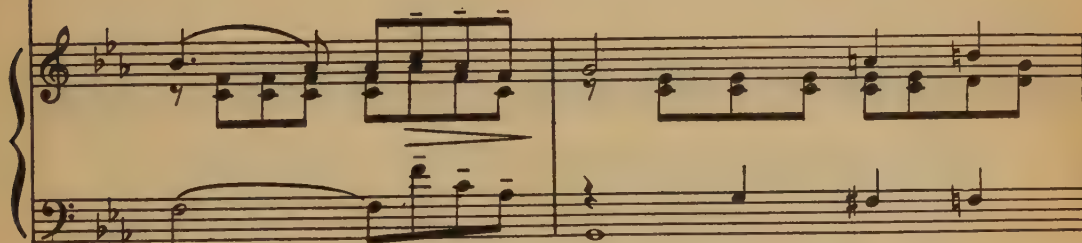
The musical score consists of a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andantino'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Tire - less still they sweep a-long; O'er the track-less wa-ters they
 Vi - kings cross the bar - ren sea; All the sea kings, ea-ger be -

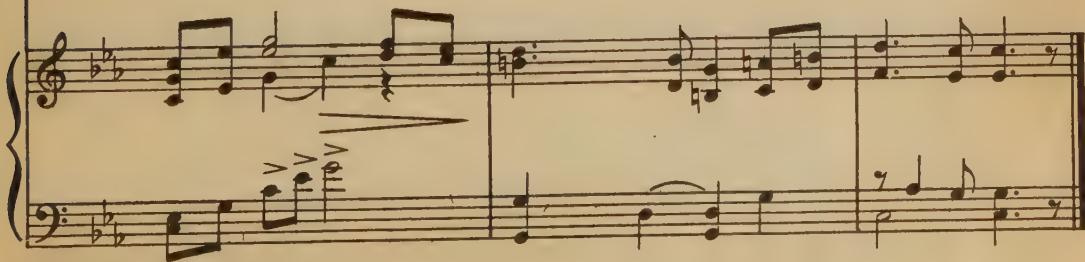
This section continues the vocal melody and piano accompaniment. The piano part includes a prominent eighth-note figure in the right hand and a supporting bass line in the left hand. The lyrics are printed below the vocal line.



soar on high; Now they rise a - loft on
side the rail. Watch with flash-ing eyes their



pin-ions strong, Then they strike their prey with tri-umph-ant cry.
quar-ry flee; Then they fierce-ly shout thro' the driv-ing gale.



O MOTHER DEAR, JERUSALEM

D. Dickson

S. A. Ward

mf Moderato

1. O moth - er dear, Je - ru - sa - lem, When shall I come to thee?
 3. Thy gar - dens and thy gal-lant walks Con - tin - ual - ly are green,
 5. Those trees for - ev - er - more bear fruit And ev - er - more do spring;

mf

When shall my sor-rows have an end? Thy joys when shall I see?
 Where grow such sweet and pleas-ant flow'rs As no-where else are seen.
 There ev - er - more the an-gels are And ev - er - more do sing.

2. O hap - py har - bor of God's saints! O sweet and pleas-ant soil!
 4. Right thro' thy streets with sil-ver sound The liv - ing wa - ters flow,
 6. Je - ru - sa - lem, my hap-py home, Would God I were in thee!

In thee no sor-row can be found, Nor grief, nor care, nor toil.
 And on the banks on ei-ther side The trees of life do grow.
 Would God my woes were at an end, Thy joys that I might see! A - men.

COME, YE DISCONSOLATE

121

Adapted from
Thomas Moore

Samuel Webbe

Expression

mf

1. Come, ye dis - con - so - late, where - 'er ye lan - guish,
2. Joy of the des - o - late, Light . . of the stray - ing,
3. Here see the Bread of Life; see . . wa - ters flow - ing

Come, at the mer - cy seat fer - vent - ly kneel!
Hope, when all oth - ers die, fade - less and pure;
Forth from the throne of God, pure from a - bove!

Here bring your wounded hearts, here tell your an - guish;
Here speaks the Com - fort - er, in mer - cy say - ing:
Come to the feast of love, come ev - er know - ing

Earth hath no sor - row that Heav'n can - not heal.
Earth hath no sor - row that Heav'n can - not cure.
Earth hath no sor - row but Heav'n can re - move.

SHE NEVER TOLD HER LOVE

William Shakespeare
Twelfth Night, Act II, Scene i
Largo assai e con espressione

Josef Haydn

The musical score is written for voice and piano. It begins with a piano introduction in G major, 3/4 time, marked *Largo assai e con espressione*. The piano part features a series of chords and moving lines in both hands, with dynamics ranging from *p* (piano) to *fz* (forzando). The vocal line enters in the second measure, with the lyrics "She nev - er told her". The piano accompaniment continues with a steady rhythm, including a *cresc.* (crescendo) section. The vocal line continues with the lyrics "love, she nev - er told her love; But let con - ceal - ment, like a". The piano part concludes with a *pp* (pianissimo) section.

She nev - er told her

love, she nev - er told her love; But let con - ceal - ment, like a

worm i' the bud, Feed on her

dam-ask cheek.

p dolce *f*

She sat, like Pa-tience on a mon-u-ment,

pp *cresc.*

Smil - ing, smil - - - ing at grief;

p dolce

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Smil - ing, smil - - - ing at grief;". The piano accompaniment starts with a *p dolce* marking and includes a long, flowing melodic line in the right hand and a more rhythmic bass line in the left hand.

smil - ing, smil - - - ing at

p

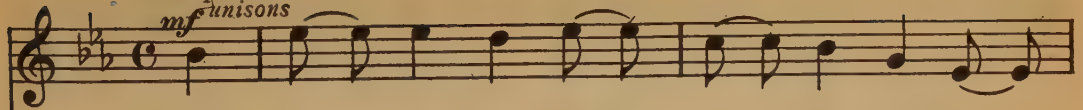
The second system of the musical score. The vocal line continues with the lyrics "smil - ing, smil - - - ing at". The piano accompaniment features a *p* marking and continues the melodic and rhythmic patterns from the first system.

grief.

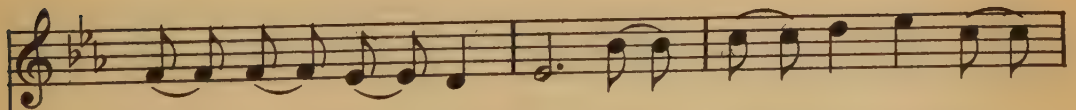
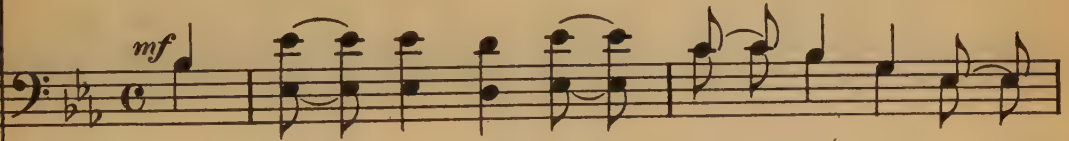
fp *fp* *pp*

The third system of the musical score. The vocal line concludes with the word "grief.". The piano accompaniment features a *fp* marking and continues the melodic and rhythmic patterns from the previous systems.

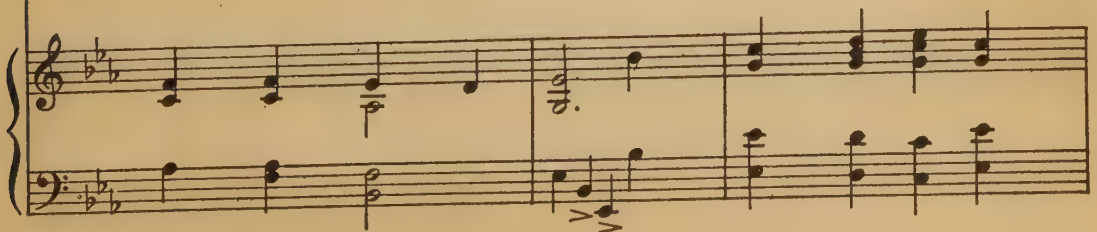
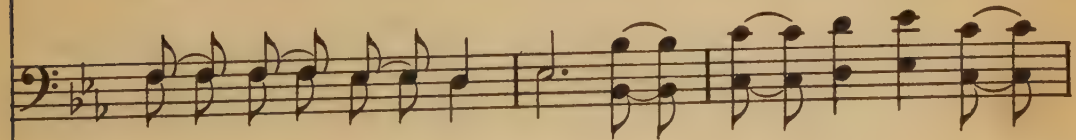
With spirit
mf *unisons*



1. A cap - i - tal ship for an o - cean trip Was the
2. The bo' - swain's mate was . . ver - y se - date, Yet . .
3. The cap - tain sat on the com-mo-dore's hat, And . .
4. All nau - ti - cal pride we . . laid . . a - side, And we
5. On Rug - bug bark from . morn . . till dark, We . .



Wal-lop-ing Win - dow Blind! No wind that blew dis -
fond of a - muse - ment too; He played hop scotch with the
dined in a roy - al way, Off toast - ed pigs and . .
ran the ves-sel a - shore On the Gul-li - by Isles where the
dined till we all had grown Un - com-mon-ly shrunk; when a



mayed her crew, Or . . . Cap - tain's
 star - board watch, While the cap - tain he tick-led the
 pick-les and figs And . . . gun - ne - ry . . . bread each
 Poo - poo smiles, And the rub - bly . . . Ub - dugs
 Chi - nese junk Came up . . . from the Tor - ri - bly

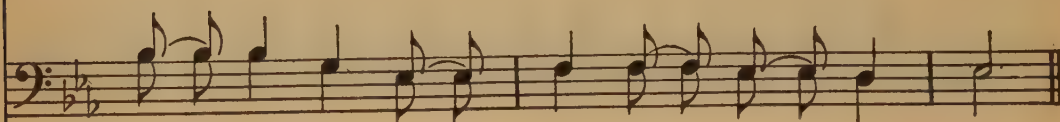
mind; The man . . . at the wheel was
 crew! And the gun - ner we . . . had was ap -
 day. And the cook . . . was . . . Dutch, and be -
 roar. And we sat . . . on the edge of a
 zone. She was chub-by and . . . square but we

made to feel Con - tempt for the wild - est
 par - ent - ly mad, For he sat on the aft - er
 haved as such, For the di - et he gave the
 sand - y ledge And shot at the whis - tling
 did - n't much care, So we cheer - i - ly put out to

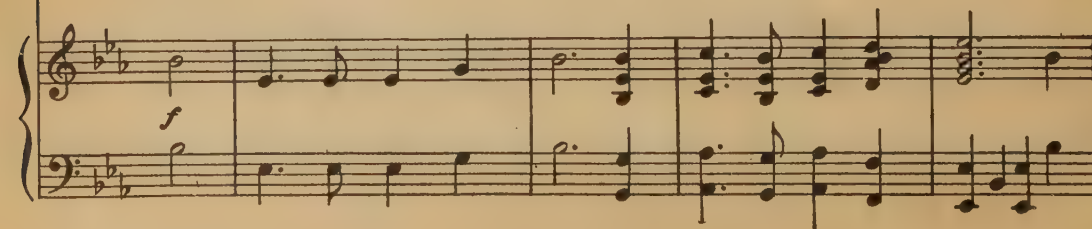
blow - ow - ow, Tho' it of - ten ap - peared, when the
 rai - ai - ail, And fired sa - lutes with the
 crew - ew - ew, Was a num - ber of tons of . . .
 bee - ee - ee; And the cin - na - mon bats wore
 sea - ee - ee; And we left all the crew of the



gale had cleared, That he'd been in his bunk be - low.
cap - tain's boots, In the teeth of the boom - ing gale!
hot - cross buns Served up with sug - ar and glue.
wa - ter - proof hats As they dipped in the shin - y sea.
junk to chew On the bark of the Rug - bug tree.



Then, blow, ye winds, heigh - ho! A roving I will go! I'll



stay no more on Eng-land's shore, So let the mu-sic play-ay - ay! I'm

This system contains the first three staves of music. The top staff is a vocal melody in G-flat major (two flats) with a key signature of two flats. The second staff is a bass line. The third and fourth staves are a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are written below the vocal staff.

off on the morn - ing train! I'll cross the rag - ing main! I'm

This system contains the next three staves of music. The vocal melody continues with the lyrics 'off on the morn - ing train! I'll cross the rag - ing main! I'm'. The piano accompaniment continues with chords and a bass line.

off to my love, with a box - ing glove, Ten thou - sand miles a - way!

This system contains the final three staves of music on the page. The vocal melody concludes with the lyrics 'off to my love, with a box - ing glove, Ten thou - sand miles a - way!'. The piano accompaniment ends with a final chord and a double bar line.

NUT-BROWN MAIDEN

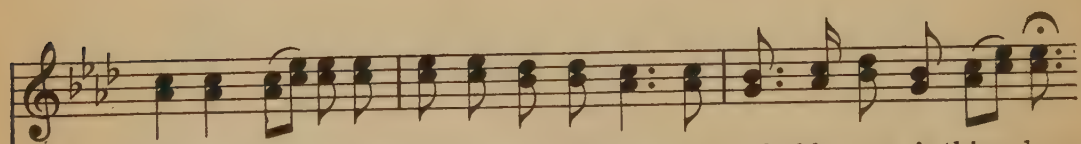
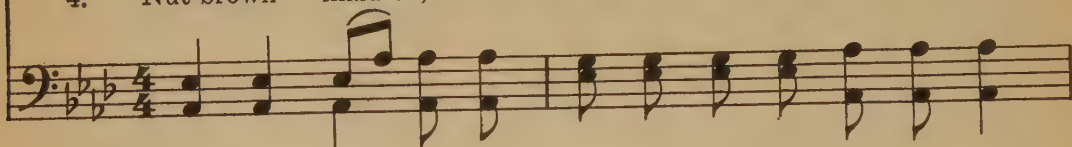
College Song

Moderately

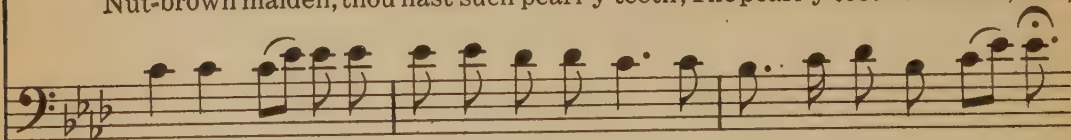
1. Nut-brown maid-en, thou hast a bright blue eye for love,
2. Nut-brown maid-en, thou hast a ru - by lip to kiss,
3. Nut-brown maid-en, thou hast a slen - der waist to clasp,
4. Nut-brown maid-en, thou hast such pearl - y, pearl - y teeth,



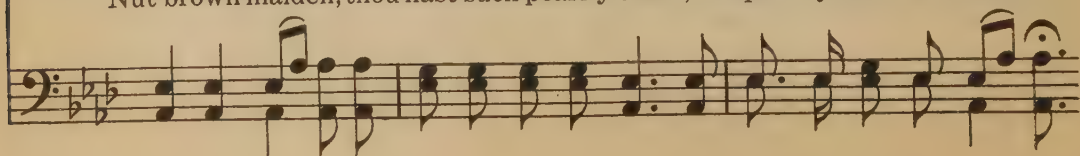
1. Nut-brown maid-en, thou hast a bright blue eye for love,
2. Nut-brown maid-en, thou hast a ru - by lip to kiss,
3. Nut-brown maid-en, thou hast a slen - der waist to clasp,
4. Nut-brown maid-en, thou hast such pearl - y, pearl - y teeth,

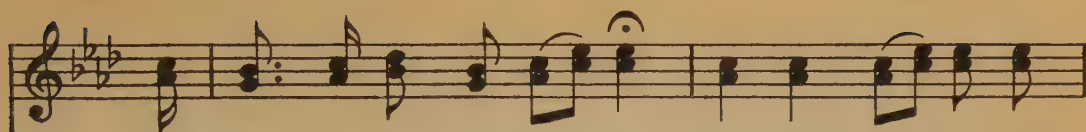


Nut-brown maiden, thou hast a bright blue eye; A bright blue eye is thine, love,
 Nut-brown maiden, thou hast a ru - by lip; A ru - by lip is thine, love,
 Nut-brown maiden, thou hast a slen - der waist; A slen - der waist is thine, love,
 Nut-brown maiden, thou hast such pearl-y teeth; The pearl-y teeth are false, love,

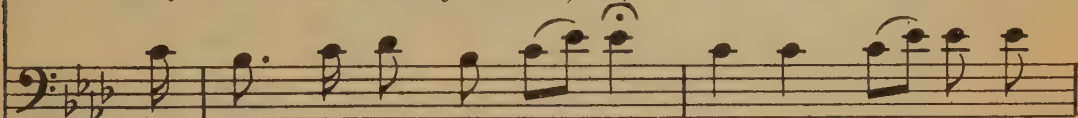


Nut-brown maiden, thou hast a bright blue eye; A bright blue eye is thine, love,
 Nut-brown maiden, thou hast a ru - by lip; A ru - by lip is thine, love,
 Nut-brown maiden, thou hast a slen - der waist; A slen - der waist is thine, love,
 Nut-brown maiden, thou hast such pearl-y teeth; The pearl-y teeth are false, love,

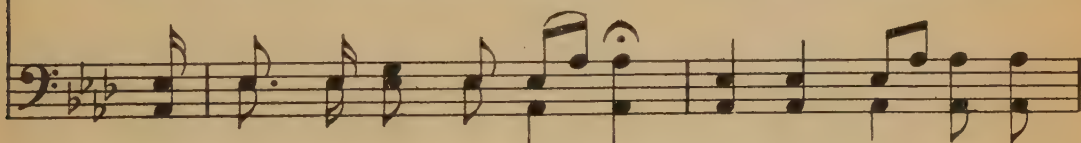




The glance in it is mine, love, Nut - brown maid-en, thou
 The kiss - ing of it's mine, love, Nut - brown maid-en, thou
 The arm a-round it's mine, love, Nut - brown maid-en, thou
 They rat - tle when you waltz, love, Nut - brown maid-en, thou



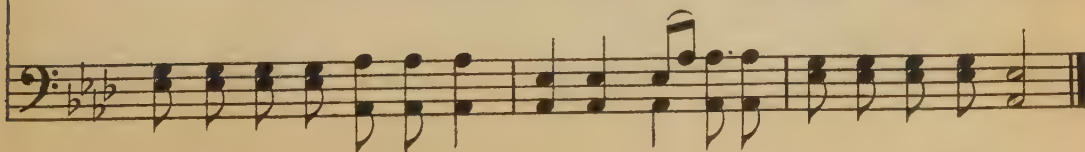
The glance in it is mine love, Nut - brown maid-en, thou
 The kiss - ing of it's mine love, Nut - brown maid-en, thou
 The arm a-round it's mine love, Nut - brown maid-en, thou
 They rat - tle when you waltz love, Nut - brown maid-en, thou



hast a bright blue eye for love, Nutbrown maiden, thou hast a bright blue eye!
 hast a ru - by lip to kiss, Nutbrown maiden, thou hast a ru - by lip!
 hast a slen - der waist to clasp, Nutbrown maiden, thou hast a slen - der waist!
 hast such pearly, pearl-y teeth, Nutbrown maiden, thou hast such pearl-y teeth!



hast a bright blue eye for love, Nutbrown maiden, thou hast a bright blue eye!
 hast a ru - by lip to kiss, Nutbrown maiden, thou hast a ru - by lip!
 hast a slen - der waist to clasp, Nutbrown maiden, thou hast a slen - der waist!
 hast such pearly, pearl-y teeth, Nutbrown maiden, thou hast such pearl-y teeth!



THE WILD RIDER

Cecil Cowdrey

Russian Folk Song
Used by Rimski-Korsakov*Andante cantabile*

Where no foot hath trod, 'Gainst the rose-red sky, . .

p

"Hum"

p

Straight o'er horse and hunt-er, The great cliff tow'rs high.

There 'midst cloud-land tur-rets, Where laugh-ing flow'rs throng,

To the winds the Lur - lei Re - peats her wild song,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the melody for the lyrics 'To the winds the Lur - lei Re - peats her wild song,'. The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady, rhythmic accompaniment with chords and single notes. The system concludes with a double bar line and a repeat sign.

Now the hunt - er harks: "Tis my true love!" he cries.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the melody for the lyrics 'Now the hunt - er harks: "Tis my true love!" he cries.'. The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in grand staff. The piano part continues with a steady, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Swerves his fright-ed horse, And none knows where he lies.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the melody for the lyrics 'Swerves his fright-ed horse, And none knows where he lies.'. The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in grand staff. The piano part continues with a steady, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

AS YE CAME FROM THE HOLY LAND

Old English Ballad

Traditional Air
Surviving in Kentucky

Moderato *mp* As yecamefromthe Ho - ly Land Of bless - ed Wals - ing

Mm - - mm - - mm

Mm mm - - - mm

hame, Oh, met ye not with my true love,

Mm - - - mm - - -

Mm - - - mm - - -

As bytheway ye came, As by the way ye came?

Mm - - - mm, - - - mm - - - mm - - -

Mm - - - mm, - - - mm - - - mm - - -

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato' and the initial dynamic is 'mp'. The lyrics are: 'As yecamefromthe Ho - ly Land Of bless - ed Wals - ing hame, Oh, met ye not with my true love, As bytheway ye came, As by the way ye came?'. The piano part features arpeggiated chords and sustained notes. There are performance markings 'Mm' and 'mm' with dashed lines indicating breath or phrasing. The piano part includes various ornaments and trills.

Oh,

Mm - - - - mm - - - - mm - - - - mm,

How should I your true-love know From many an-oth - er one?

Mm - - - - mm - - - - mm - - - - mm;

by his cock-le hat and staff, And by his san - dal

Mm. - - - - mm - - - - mm - - - -

shoon, And - by . . . his san - dal shoon!

Mm - - - - mm - - - - mm. - - - -

Mm - - - - mm - - - - mm - - - -

He is dead and gone, . . la-dy! Oh, he is dead and

Mm - - - - mm - - - - mm, . .

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melody with long notes and rests, with lyrics written below. The middle staff is a vocal line in bass clef, also with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It provides harmonic support with chords and moving lines.

Mm - - - - mm - - - - mm - - - -

gone! And at his head a grass-green turf,

Mm - - - - mm - - - - mm - - - -

This system contains three staves, continuing the musical and lyrical themes from the first system. The vocal lines and piano accompaniment maintain the same musical style and key signature.

mm - - - - mm - - - -

At his feet a stone, At his feet a stone!

mm - - - - mm - - - -

This system contains three staves, concluding the musical phrase on this page. The lyrics 'At his feet a stone, At his feet a stone!' are repeated. The musical notation follows the established pattern of the previous systems.

Will he nev - er come a - gain? Will he not come a -

Mm - - - mm - - - mm

gain?

Mm - - - mm - - - mm.

Mm - - - Oh, no, he is dead and in his grave!

Mm - - - mm - - -

He will not come a - gain!...
rall. e dim.

Mm - - - mm - - - mm - - -

He will not come a - gain!

Mm - - - mm - - - mm - - - mm.

ALLELUIA

Franz Schubert

Slowly

p cresc. *f* *p cresc.* *f* *p*

Sing al - le - lu - ia. Sing al - le - lu ia! Lo, where the

p cresc. *f* *p cresc.* *f* *p*

f *pp*

dawn in splend - or breaks! O'er death vic - to - ri-ous. Life spring-ing

f *pp*

glo - ri-ous Forth from Earth's pris - on;

p

O'er death vic - to - ri-ous,

p *p*

O'er death vic - to - ri-ous, Life spring-ing glo - ri-ous, From those dark

p

f

por - tals a - ris - - - - en. Sing al - le - lu - ia,

f

Sing al - le - lu - ia! O'er death vic - to - ri - ous

Spring-ing all glo - ri - ous, New life in splend - or breaks Forth from Earth's

pris - on; O'er death vic - to - ri - ous,
O'er death vic - to - ri - ous,

Life spring-ing glo - ri - ous, Now hath a - ris - en.

Sing al - le - lu - ia, Sing al - le - lu - ia!

BILLY BOY

English Chantey

1. Where have you been all the day, Bil - ly Boy,
 2. Can she cook a bit of steak, Bil - ly Boy,
 3. Can she make an I - rish stew, Bil - ly Boy,

Allegro moderato

1. Where have you been, Bil - ly
 2. Can she cook a bit of
 3. Can she make an I - rish

Bil - ly Boy?
 Bil - ly Boy?
 Bil - ly Boy?

Boy? Where have you been all the day, me
 steak? Can she cook a bit of steak, me
 stew? Can she make an I - rish stew, me

Bil - ly Boy? Oh, where have
 Bil - ly Boy? Oh, can she
 Bil - ly Boy? Oh, can she
 I've been walk - in' all the
 She can cook a bit of
 She can make an I - rish

Bil - ly Boy, me Bil - ly Boy! Where have
 Bil - ly Boy, me Bil - ly Boy! Can she
 Bil - ly Boy, me Bil - ly Boy! Can she

you been, Bil - ly
 cook a bit of
 make an I rish

day wit' me charm - in' Nan - - - cy
 steak . . . aye, and make a grid - - - dle
 stew . . . aye, and sing - in' hin - - - nies*

you been, Bil - ly
 cook a bit of
 cook an I rish

Boy? - -
 steak? - And me Nan - cy kit - tled me
 stew? - And me Nan - cy kit - tled me
 Grey, - - And me Nan - cy kit - tled me
 cake, - -
 too, - -

Boy? . . .
 steak? . . .
 stew? . . .

fan - cy, Oh, me charm - in' Bil - ly Boy! . . .
 fan - cy, Oh, me charm - in' Bil - ly Boy! . . .
 fan - cy, Oh, me charm - in' Bil - ly Boy! . . .

*Singing hinnies are a kind of pancakes.

THE OLD GRAY MARE

American Folk Song

With spirit
(Melody in 2nd Tenor)

1. Oh, the old gray mare, she ain't what she used to be,
2. Oh, the old gray mare she kicked on the whif-fle tree,

Ain't what she used to be, ain't what she used to be. The
Kicked on the whif-fle tree, kicked on the whif-fle tree. The

old gray mare she ain't what she used to be,
old gray mare she kicked on the whif-fle tree

Man - y long years a - go.
Man - y long years a - go.

The

Man - y years a - go.

The first staff of music is written in a treble clef with a key signature of one flat (B-flat). It begins with a series of chords: a B-flat major triad (B-flat, D, F), an E-flat major triad (E-flat, G, B-flat), and a D-flat major triad (D-flat, F, A-flat). This is followed by a single note, a B-flat, and then a series of chords: a B-flat major triad (B-flat, D, F), an E-flat major triad (E-flat, G, B-flat), and a D-flat major triad (D-flat, F, A-flat). The staff concludes with a final chord, a B-flat major triad (B-flat, D, F).

[illegible]

WHAT I TELL YOU IN MY SINGING

Words Adapted
from the Spanish text

LO QUE DIGO

Mexican Folk Song

Moderato
mp

1. What I tell you in my sing-ing Is as true as sing-ing
2. Oh, the lit-tle figs and cit-rons, Rip-en slow-ly on the
3. Yes, and your eyesspoke to me, dear! Spoketo me as plain as
4. When the clocks all strike e-lev-en, I'll be wait-ing at the

Moderato
mp

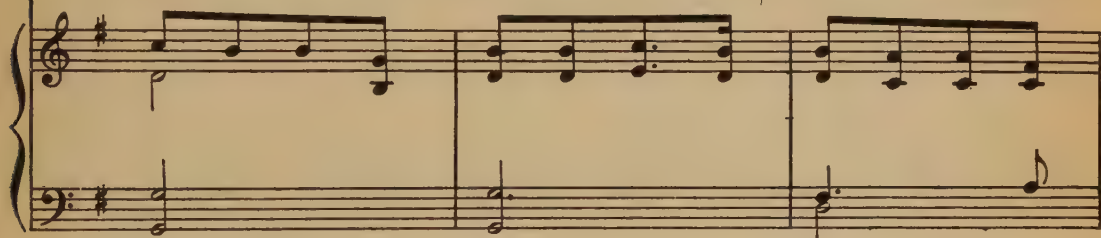
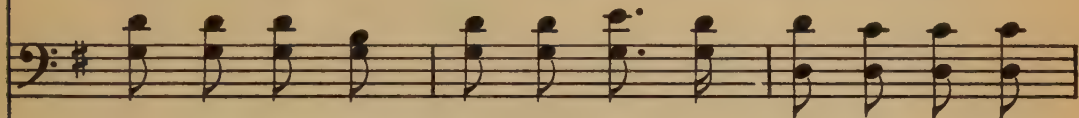
can be Oh, I nev-er would de-ceive you, Oh, I
great tree, . . . And our eyes that love each oth-er, And our
could be But, a-las, I could not an-swer, But, a-
* kios-co You will know, then, that I love you, You will

Melody reprinted from *The American Songbag*, by Carl Sandburg. Copyright, 1927, by Harcourt, Brace and Company, Inc.

* Pronounced Kyo's co



nev - er would de - ceive you, Oh, I nev - er would de-
 eyes that love each oth - er, And our eyes that love each
 las, I could not ans - wer, But, a - las, I could not
 know, then, that I love you, You will know, then, that I



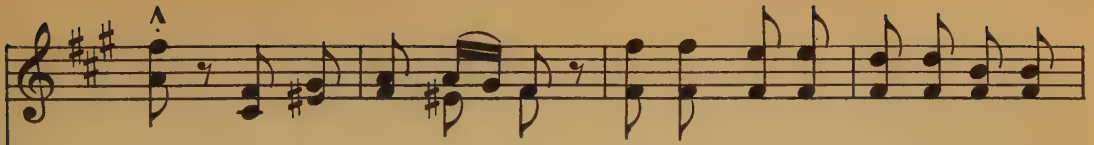
ceive you! And you'll see that you can trust me! . . .
 oth - er, They can speak as well as need be. . . .
 an - swer, For my moth - er sure - ly would see. . . .
 love you, And will be a - fraid, I don't know. . .



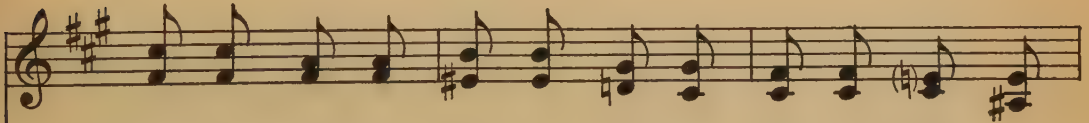
BRUDEUS

Modest Moussorgsky

Allegretto



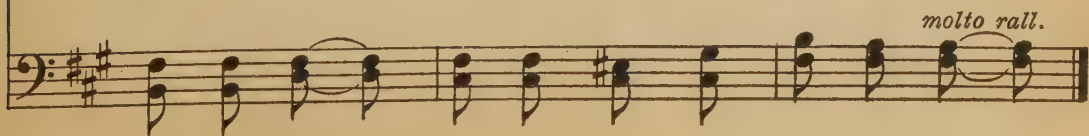
Hey! Hei - da! Bru - de - us! Oth - er girls are, al-ways prais-ing
 Hey! Hei - da! Bru - de - us! Coat so fine and great boots shin-ing,
 Hey! Hei - da! Bru - de - us! Say, now, com-rade, what's the mat-ter,
 Hey! Hei - da! Bru - de - us! Gay to - geth-er let them wan-der,



Your fine ways; it's most a - maz-ing! Faith-less wretch, I
 Nev - er dream for you I'm pin - ing! No, in - deed, I
 That you dread their hor - rid clat-ter? Why so filled with
 Laugh-ing, whisp'-ring o - ver yon-der! Turn-coat! now at



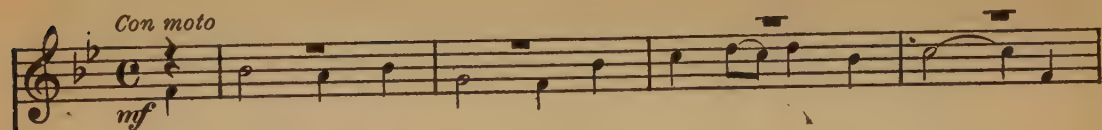
don't re - gret you, Yet it's strange, I can't for - get you!
 don't re - gret him, Yet it's strange, I can't for - get him!
 in - dig - na - tion? How you win our ad - mi - ra - tion!
 last I'm through! Bru - de - us, I'm done with you!



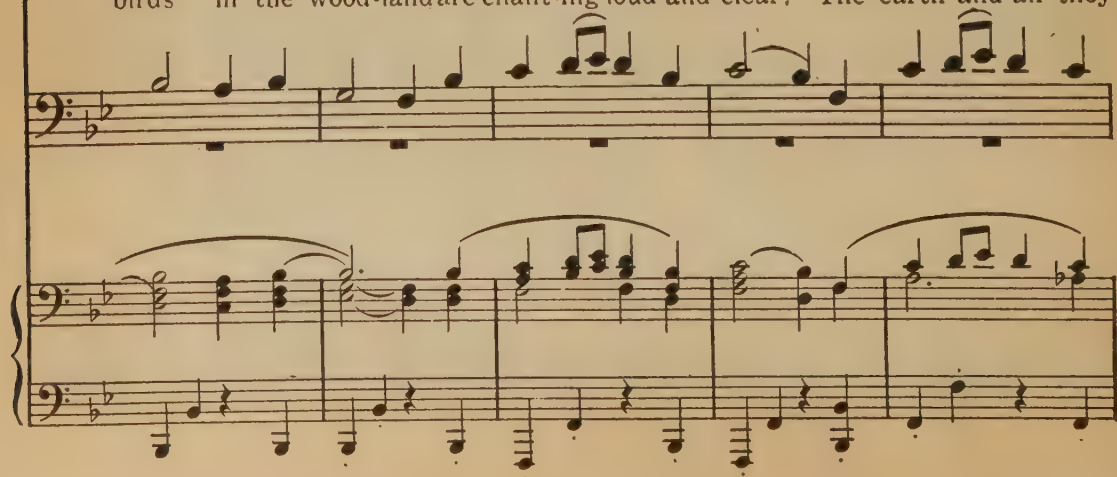
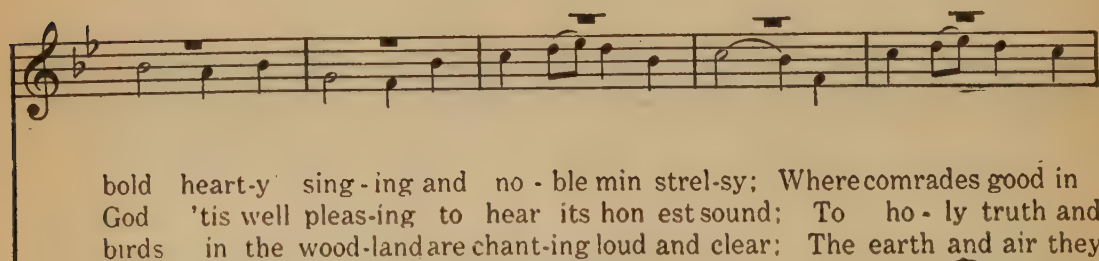
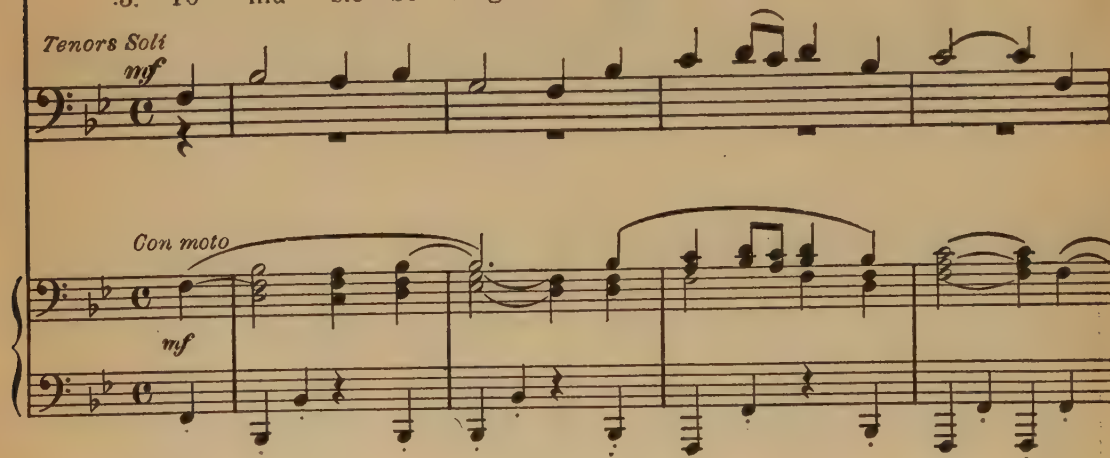
A FOREWORD FOR A SONG BOOK

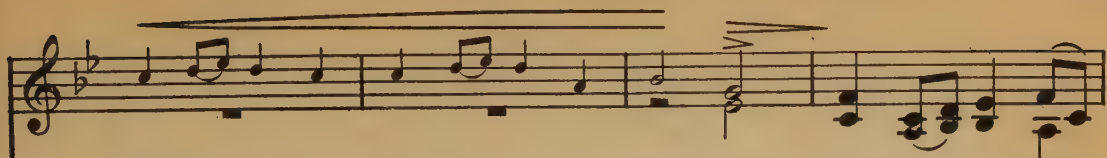
From the German
of Martin Luther

Johannes Brahms
Adapted from the C Minor Symphony



1. No joy earth can give you will ev - er fin - er be Than
2. Well may you be - lieve me, in song no ill is found; To
3. To mu - sic be - long - eth the fair - est time of year, When





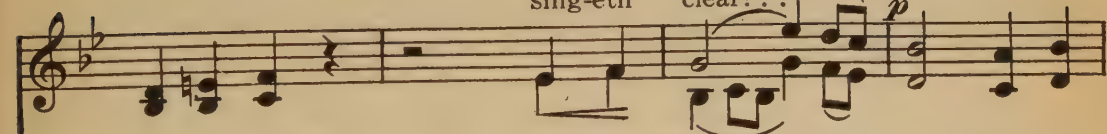
rous-ing song are troll-ing out a glee, No wick-ed will or
 wis-dom fair it opes the peace-ful heart, And drives a-way all
 fill with song, and of them all most dear, Sweet night-in-gale that,



No wick-ed will or
 And drives a-way all
 Sweet night-in-gale that



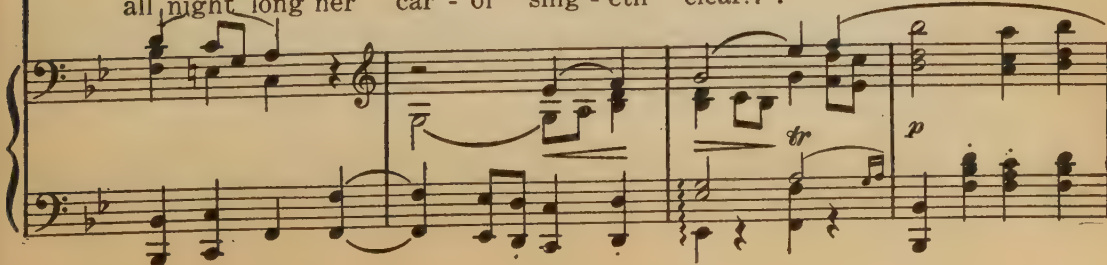
e'er can be! . . .
 cun-ning art! . . .
 sing-eth clear! . . .

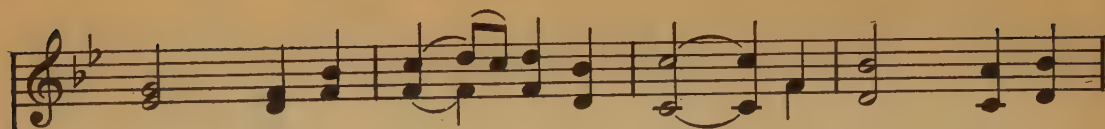


e-vil mood e'er - - - - can be! . . . There lin-gers no
 ill with strong cun- - - - - ning art! . . . So read we in
 all night long sing- - - - - eth clear! . . . Oh, thank we the

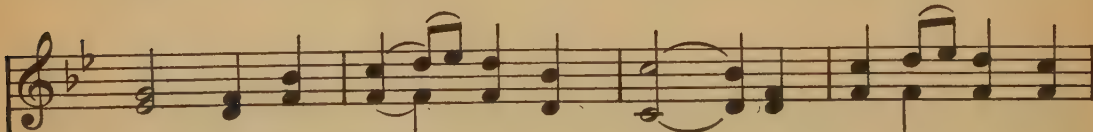
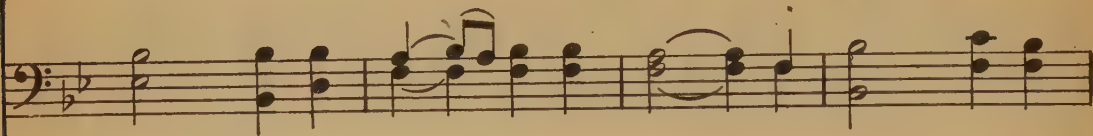


e-vil mood is ev-er like to be! . .
 ill with pow'r of strong and cun-ning art! . .
 all night long her car-ol sing-eth clear! . .

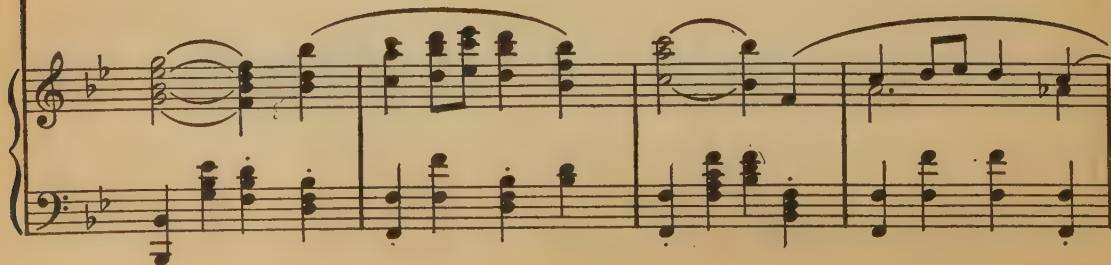




an - ger, no en - vy, hate or strife,.. For brave heart-some
 Scrip - ture, how Da - - - vid, the king,.. For heal - ing of
 sing - er, but thank we God still more,.. Who - set her 'mid



har - mo - ny sweet-ens hu - man life;.. So out go greed and
 Saul to his sound-ing harp did sing;.. From true and tune - ful
 song - sters all oth - ers be - fore;.. To tell His praise she



pride with all their trou-ble-mak-ing kin, And sad-ness flies a-
 mel-o-dy the mad-ness fled a-way, And so may we our
 wak-eth soon and sing-eth all night long; Let us then sing, and

cresc.

cresc.

f *cresc.*

song comes in,
 song to-day,
 gift of song,

way when mer-ry song comes in, . . song comes in!
 souls re-new with song to-day, . song to-day!
 thank Him for His gift of song, . . gift of song!

f *cresc.*

way when mer-ry, com-fort giv-ing song comes in!
 souls re-new with high and sol-emn song to-day!
 Thank Him for His great and pre-cious gift of song!

f *cresc.* *tr*

A NIGHT PICTURE

Adapted from the Russian

Cesar Cui

pp

Shad-ows from the dusk ap-pear-ing, Shad-ows from the

pp

p

Shad - ows from the dusk ap-

dusk ap-pear-ing, Dark blue hills of dream up-rear-ing!

pear - ing, Dark blue hills of dream up - rear - ing!

pp

Flare the stars like mys - tic torch - es,

pp

p

Flare the stars like mys - tic torch - es,

cresc.

Crowd - ing heav - en's vault - ed porch - es

cresc.

Crowd - ing heav - en's vault - ed porch - es, On the

mf
On the far ho - ri - zon pil - ing,
f
far ho - ri - zon pil - ing, Clouds, like

f
mf
Clouds, like phan - toms gray, are fil - ing,
mf
phan - toms gray are fil - ing,

p
Po - ets' fan - cies thus be - guil - ing.
p
Po - ets' fan - cies thus be - guil - ing, Po - ets'

mf
pp
Po - ets' fan - cies thus be - guil - - - ing.
mf
pp
fan - cies thus be - guil - ing, Pale ghosts!

THE ELVES

GLEE

John Wall Callcott

Allegro

Mark the mer-ry elves of fair - y land, Mark the mer-ry elves of

fair - y - land. In the cold moon's gleam-y glance,

In the cold moon's gleam-y

In the cold moon's gleam-y glance, In the cold moon's

glance,

In the cold moon's gleamy glance, In the cold moon's

gleam - y glance, They with shad-ow - y mor - ris dance,

f gleam - y

glance,

They with shad-ow - y mor - ris dance. Soft

Soft .mu - sic dies a -

dim. *pp*

mu - sic dies a - long the land, Soft mu - sic dies, Soft

long the des - ert land, - - - - -

mu - sic dies a - long the des - ert land, a - long the

--- Soft mu - sic . . . dies a - long the

molto rall.

des - - - - ert land, a - long the des - ert land.

des - - - ert land

f *Tempo I.* *p poco rall.*

Soon, at peep of cool - eyed day, Soon the nu - m'rous

f *a tempo*

lights de - cay, Soon at peep of cool - eyed day,

p poco rall. *p a tempo*

Soon the nu-m'rous lights de - cay, Mer - ri - ly, now mer - ri - ly,

p

Soon the nu-m'rous lights de - cay,

mer - ri - ly, now mer - ri - ly, Aft - er the dew - y moon they

fly, Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now

Now mer - ri - ly fly, they fly, now mer - ri - ly fly, they

f

Mer - ri - ly, now mer - ri - ly

p

mer - ri - ly, Aft - er the dew - y moon they fly,

fly, now mer - ri - ly, Aft - er the dew - y moon they fly,

p

ly, Aft - er the dew - y moon they fly.

Aft - er the dew - y moon they fly;

mf
Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,

Aft - er the dew - y moon they fly, Aft - er the

Aft - er dew - y moon they fly, they fly, they fly!

ON THE LEVEE

American Folk Tune
Adapted by Mayhew L. Lake

Moderately, but with marked rhythm

Plink, plink, plink, plink Hear the ban - jo strum-min', Plink, plink, plink, plink

Plink, plink, plink, plink, plink, plink, plink, plink, plink, plink, plink, plink,

Roun' the cab - in door; Plink, plink, plink, plink, Hear the feet a drum - min',

Plink, plink, plink, plink, Plink, plink, plink, plink, plink, plink, plink, plink,

Hard times nev - er gwine to come no more!

Plink, plink, plink, plink, Plink, plink, plink, Roll on that

cot-ton, I hear the steam-boat com-in', Plink, plink, plink, plink,

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one sharp (F#). The bottom staff is a piano accompaniment. The lyrics are 'cot-ton, I hear the steam-boat com-in', Plink, plink, plink, plink,'.

Hear the voic-es hum-min', Hard times nev-er - gwine to come no more!

Plink, plink, plink, plink, plink, plink, plink, plink, plink, plink,

This system contains the next two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The lyrics are 'Hear the voic-es hum-min', Hard times nev-er - gwine to come no more! Plink, plink, plink, plink, plink, plink, plink, plink, plink, plink,'.

A - way, a-way, in

Moon is shin-in' o-ver fields of cot-ton, A - way, a-way, in

This system contains the final two staves of music on the page. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The lyrics are 'A - way, a-way, in Moon is shin-in' o-ver fields of cot-ton, A - way, a-way, in'.

Dix - ie land!

Dix - ie land! I hear the whis-tle of a steam-boât on the riv - er,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with the lyrics 'Dix - ie land!' and has a repeat sign after the first measure. The bottom staff is a piano accompaniment in bass clef, also in two flats. It begins with the lyrics 'Dix - ie land! I hear the whis-tle of a steam-boât on the riv - er,' and continues with a melodic line. The music is in 2/4 time.

Whoo, whoo, whoo, whoo, whoo,

Whoo, whoo, whoo, whoo, whoo, I hear the bell of a

This system contains the next two staves of music. The top staff continues the vocal line with the lyrics 'Whoo, whoo, whoo, whoo, whoo,' and has a repeat sign. The bottom staff continues the piano accompaniment with the lyrics 'Whoo, whoo, whoo, whoo, whoo, I hear the bell of a'. The musical notation and key signature remain consistent with the first system.

Ding, dong, ding, ding, dong.

steam-boat on the riv - er Ding, dong, ding, ding, dong.

This system contains the final two staves of music on this page. The top staff continues the vocal line with the lyrics 'Ding, dong, ding, ding, dong.' and has a repeat sign. The bottom staff continues the piano accompaniment with the lyrics 'steam-boat on the riv - er Ding, dong, ding, ding, dong.' and ends with a double bar line. The musical notation and key signature remain consistent with the previous systems.

Plink, plink, plink, plink, Ban - jos are a strum-min', Plink, plink, plink, plink,

Ding, dong, ding, dong, I hear the plink, plink, plink, plink,

Plink, plink, plink, plink, Ban - jos are a strum-min', Plink, plink, plink, plink,

roun' the cab - in door. Plink, plink, plink, plink,

roun' the cab - in door. I hear the ding, dong,

roun' the cab - in door. Plink, plink, plink, plink,

Hear the feet a drum-min', Hard times nev - er

ding, dong, I know that hard times nev - er

Hear the feet a drum-min', Hard times nev - er

gwine to come no more! Roll on that cot - ton, I

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. The lyrics are written below the vocal staff.

Plink, plink, plink, plink,
hear the steam - boat com - in', Ding, dong,
Plink, plink, plink, plink,

This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats. The lyrics are written below the vocal staff.

Hear the voic - es hum - min', Hard times nev - er
ding, ding, I know that hard times nev - er
Hear the voic - es hum - min', Hard times nev - er

This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats. The lyrics are written below the vocal staff.

gwine to come no more! Who - - - - -
 gwine to come no more! Steam-boat com - in' roun' the

rall. e dim.

gwine to come no more! Who - - - - -

rall. e dim.

to the le - vee, Who - - - - -
 bend, Steam-boat com - in' roun' the

Who - - - - -

to the le - vee, Who, whoo, whoo, whoo, whoo!
 bend, Who, whoo, whoo, whoo, whoo!

pp rall. e dim.

pp

pp rall. e dim.

WHEN THE FOEMAN BARES HIS STEEL

W. S. Gilbert

Sir Arthur Sullivan
From *The Pirates of Penzance*

Allegro marcía

Tenors

Basses

mf *f*

Ta-ran-ta-

Allegro marcía

When the foe-man bares his steel, Ta-ran-ta

f *mf* *f*

ra, ta-ran - ta - ra, Ta-ran - ta -

mf *f*

ra, ta-ran - ta - ra, We un - com - fort - a - ble feel, Ta-ran - ta

mf *f*

ra, Ta-ran - ta

mf *f*

ra, And we find the wis - est thing, Ta-ran - ta

mf *f*

ra, ta-ran - ta - ra, Ta-ran - ta-

ra, ta-ran - ta - ra, *mf* Is to slap our chests and sing, *f* Ta-ran - ta

ra! Ta-ran - ta

ra! *f* For when threat-ened with e-meutes, Ta-ran - ta

ra, ta-ran - ta - ra, Ta-ran - ta-

ra, ta-ran - ta - ra, And your heart is in your boots, Ta-ran - ta-

ra,
ra, There is noth - ing brings it round Like the

trum - pet's mar - tial sound, like the trum - pet's mar - tial

ff Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra,
sound:
ff

ra, ta-ran - ta-ra, ta-ran - ta - ra. ra, ra, ra,

ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-

ra, ta-ran - ta-ra, ta-ran - ta - ra, ta - ran - ta - ra!

sfz

HOME

Clare Giffin

Anton Dvorák
Largo from New World Symphony

Largo (♩ = 52)

p

1. Look away, far away,
2. Look away, far away,
3. Look away, far away,

p

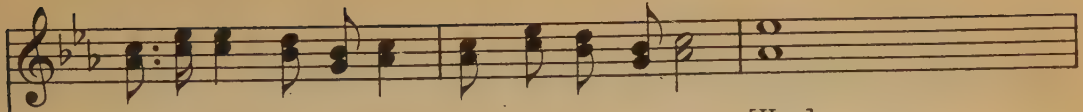
Largo (♩ = 52)

mp

f

p

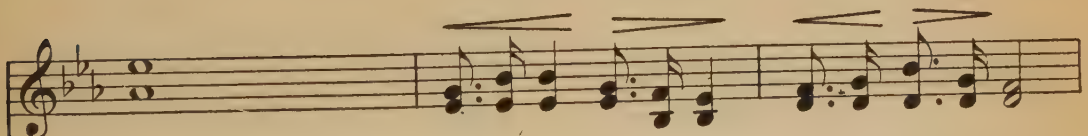
All you folks that roam! Look a-way, look a-way, Far a-way to home!
 All you folks that roam! Look a-way, look a-way, Far a-way to home!
 All you folks that roam! Look a-way, look a-way, Far a-way to home!



O - ver land, o - ver seas, Roam - in' with a song, [Hum]
 Ne'er a port, ne'er a town, Holds you long to stay, Mm - - - - -
 North and south, east and west, Long and far a - way,



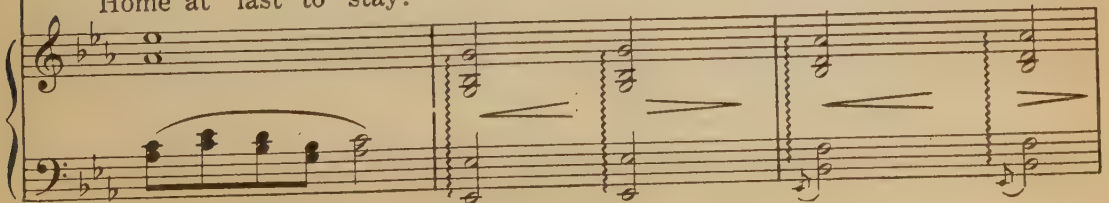
[Hum] Ev-'ry tide, ev-'ry breeze
 Mm - - - - - mm - - - - - Sometimes up sometimes down,
 Young and old, worst and best,



Mm - - - - - Look a-way, far a-way, Now it's set of sun,
 Look a-way, far a-way, Days are draw-in' in,
 Look a-way, far a-way, Qui - et now at last,



Draw-in' you a-long.
 Al-ways on your way.
 Home at last to stay!



Time to stop and sleep,
Time to make your camp,
Time to quit the road,

cresc.

f

p

Sad the day, glad the day, Now the day is done!

Long-er night, shorter day, Win-ter snows be-gin. Mm - - - - -

Songs are sung, dreams are done, All your roam-in' past!

cresc.

f

p

cresc.

f

p

Build your camp fire bright:

Loud the north-ers sing;

No more goin' a - way;

Home, home, Home for a night!

Home, home, Home till the spring!

Home, home, Come home to stay!

p

p

f

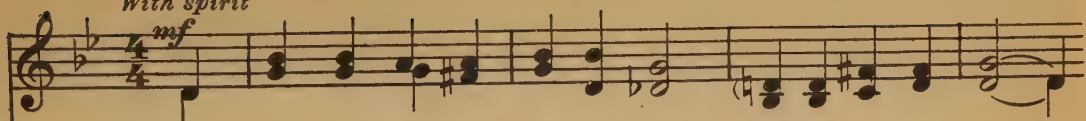
ff

p

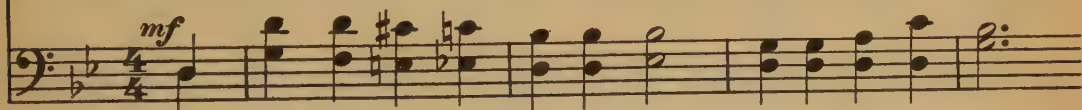
p

f

ff

With spirit

1. When Is - rael was in E-gypt's land, Let my peo-ple go! . . .
2. "Thus saith the Lord," bold Mo - ses said, "Let my peo-ple go! . . .
3. "No more shall they in bond-age toil, Let my peo-ple go! . . .

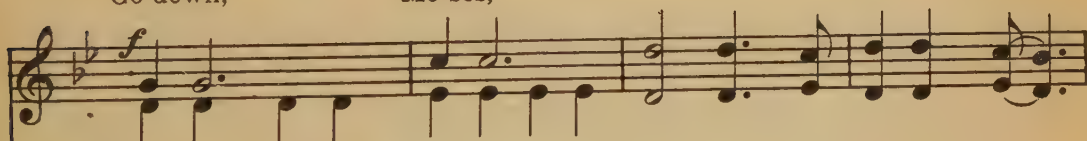


Op-pressed so hard they could not stand, Let my peo-ple go!
 If not, I'll smite your peo-ple dead, Let my peo-ple go!
 Let them come out with E-gypt's spoil. Let my peo-ple go!"



Go down,

Mo-ses,

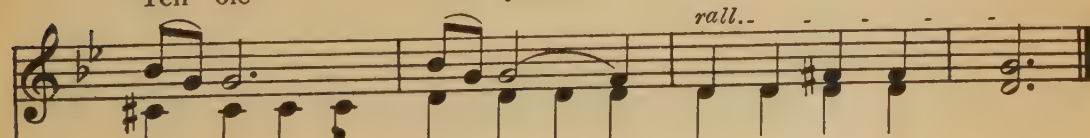


Go down, go down, Mo-ses, Mo-ses, 'Way down in E-gypt's land,



Tell ole

Pha - yaoh . . .



Tell ole, Tell ole Pha - yaoh, Pha - yaoh Let my peo - ple go!



HEY, MARINKA

Words and music adapted
from a Bohemian Folk Song

Allegro moderato.

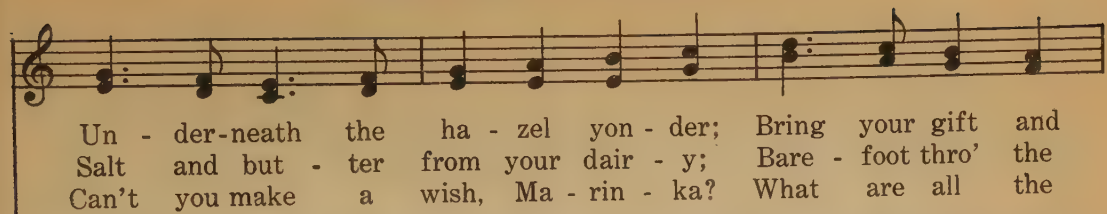
mf

1. Hey, Ma-rin - ka, let's go may-ing, Hey, Ma-rin - ka, lass!
 2. Hey, Ma-rin - ka, let's be hast-ing, Hey, Ma-rin - ka, dear!
 3. Hey, Ma-rin - ka, still de-lay-ing, Hey, Ma-rin - ka, lass!

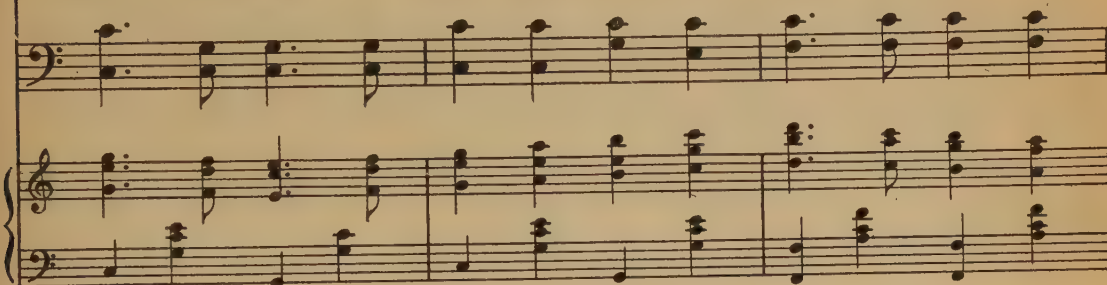
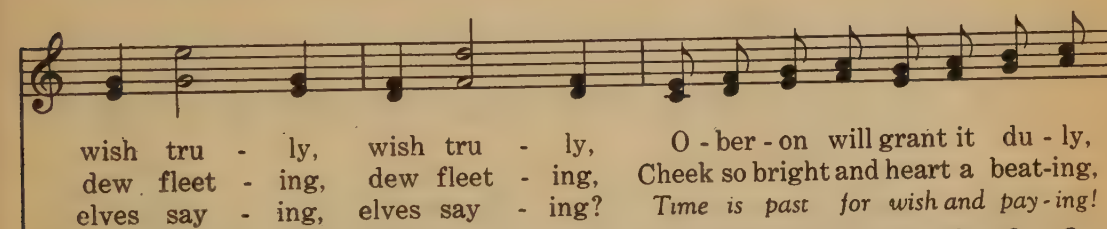
Thro' the dusk - y green - wood stray - ing, O'er the dew - y
 All the ma - gic hour we're wast - ing, Come, and have no
 Dawn a - cross the hill is stray - ing, Soon the hour will

grass.
 fear!
 pass!

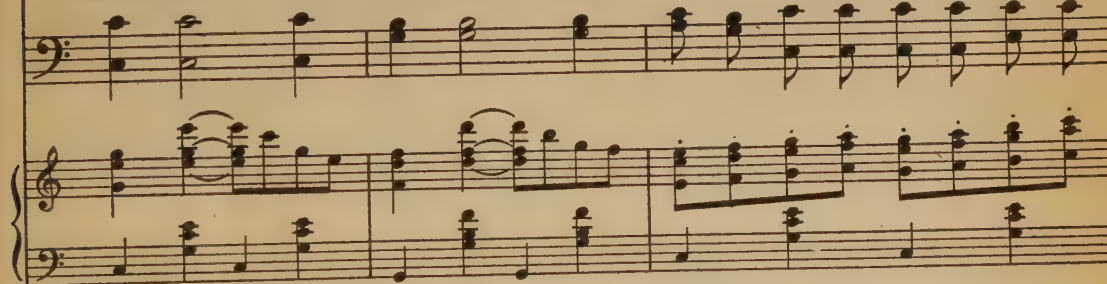
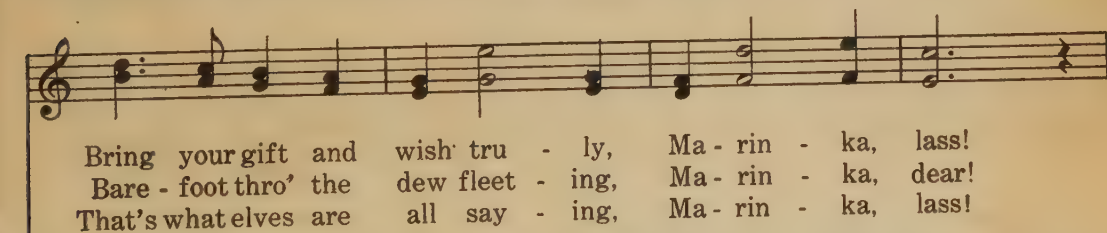
To the wish - ing well we'll wan - der
 Bring your gift to elf and fair - y,
 Have - n't you a wish, Ma - rin - ka?



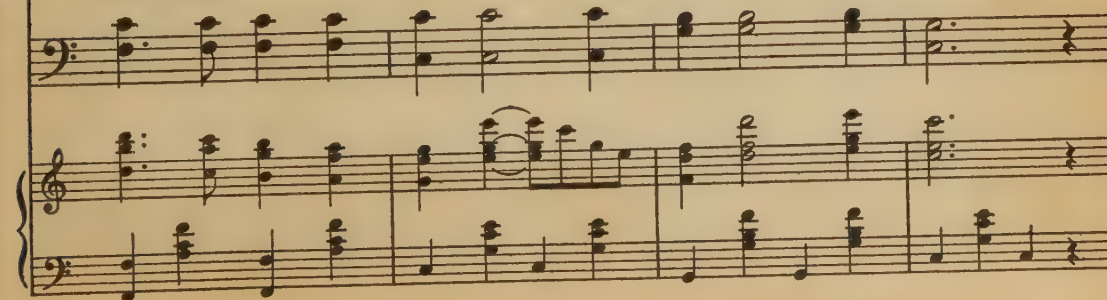
Un - der-neath the ha - zel yon - der; Bring your gift and
Salt and but - ter from your dair - y; Bare - foot thro' the
Can't you make a wish, Ma - rin - ka? What are all the

wish tru - ly, wish tru - ly, O - ber - on will grant it du - ly,
dew fleet - ing, dew fleet - ing, Cheek so bright and heart a beat-ing,
elves say - ing, elves say - ing? Time is past for wish and pay-ing!

Bring your gift and wish tru - ly, Ma - rin - ka, lass!
Bare - foot thro' the dew fleet - ing, Ma - rin - ka, dear!
That's what elves are all say - ing, Ma - rin - ka, lass!



DARK IS THE NIGHT

Pietro Mascagni
Adapted from the "Intermezzo"
in *Cavalleria Rusticana*

*Andante**p Sopranos*

Dark is the night: These val - leys how si - lent!

The first system of the musical score. The Soprano part is on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the dynamics are 'p' (piano). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The time signature is 3/4. The lyrics are 'Dark is the night: These val - leys how si - lent!'.

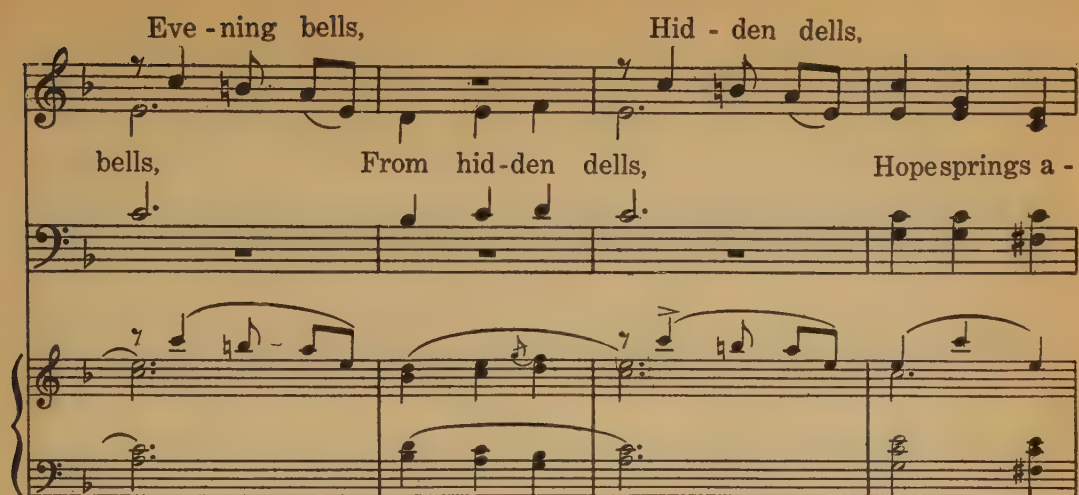
Earth - ly guid - ance no more can a - vail us; What

The second system of the musical score. The Soprano part continues on the same staff. The piano accompaniment continues on the same two staves. The lyrics are 'Earth - ly guid - ance no more can a - vail us; What'. There is a fermata over the piano part in the second measure, and a fingering '5' is indicated in the third measure.

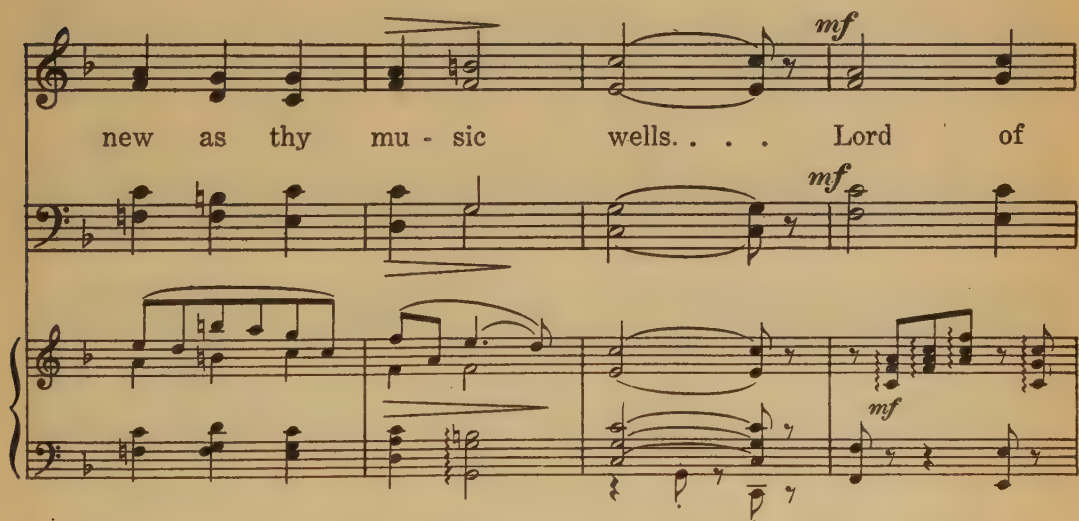
gloom - y doubts and fears here as - sail us! Sweet eve-ning

The third system of the musical score. The Alto part is on a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The time signature is 3/4. The lyrics are 'gloom - y doubts and fears here as - sail us! Sweet eve-ning'. The system ends with a double bar line.

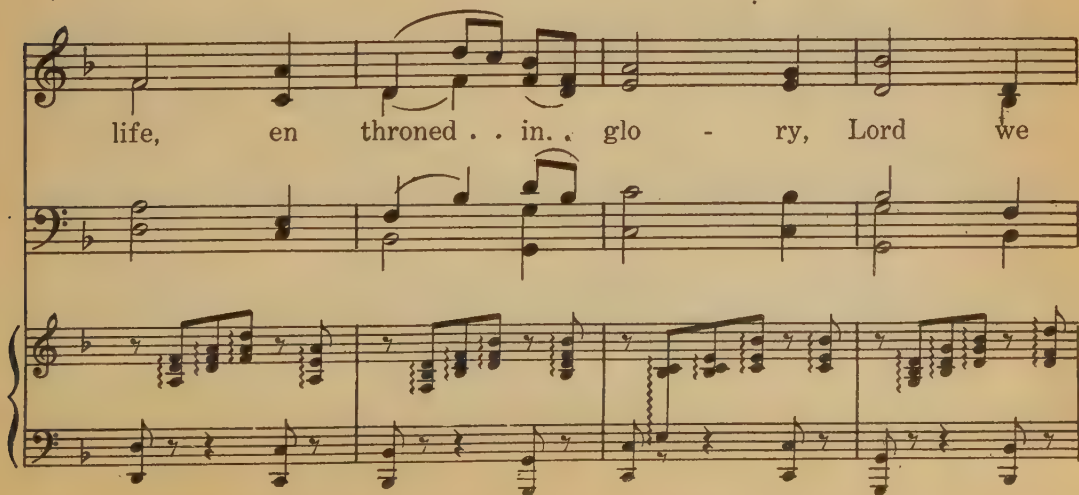
Eve - ning bells, Hid - den dells,
bells, From hid - den dells, Hopesprings a -



new as thy mu - sic wells. . . . Lord of



life, en throned . . in . . glo - ry, Lord we



bow be - fore Thee here. Fa - ther, de -

fend us, Tho' foes at - tend us! Grant us Thy

dim. *f* peace; Oh, draw in pit - y near, *cresc.* O Lord of might; O Lord of

f *dim.* Lord of *cresc.* might, Lord of

f *dim.* *cresc.*

light, Earth's shadows round . . us fall. Oh, be Thou near; In pit-y

Oh, be Thou near; . . and

hear Thy suppliant chil - dren call. A - men, A -

men, A - men . . .

men, A - men . . .

men, A - men . . .

Georg Friedrich Händel

First system of musical notation. The treble clef staff begins with a melodic line marked *p Legato*. The bass clef staff provides a harmonic accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4.

Second system of musical notation. The treble clef staff continues the melodic line with various ornaments and slurs. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a vocal entry with the lyrics "Ho - - - - - ly art". The bass clef staff continues the accompaniment, marked *p* in the later measures.

Fourth system of musical notation. The treble clef staff features a second vocal entry with the lyrics "Thou, Ho - ly art Thou, Lord God Al - might - y,". The bass clef staff continues the accompaniment.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic and a half note G4, followed by quarter notes A4 and Bb4. The melody then moves to a half note G4, followed by a quarter note F4, and then a half note E4. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. It starts with a mezzo-forte (*mf*) dynamic and features chords and moving lines in both hands. The system concludes with a piano (*p*) dynamic marking above the vocal staff.

mf *p*

glo - ry and maj - es - ty in heav'n are Thine. Earth low - ly

The second system continues the vocal and piano parts. The vocal line begins with a half note G4, followed by quarter notes A4 and Bb4. The piano accompaniment continues with chords and moving lines. The system concludes with a forte (*f*) dynamic marking above the vocal staff.

f

bend - ing swells the full har - mo - ny, Bless - ing and glo - ry to the Lamb

The third system continues the vocal and piano parts. The vocal line begins with a half note G4, followed by quarter notes A4 and Bb4. The piano accompaniment continues with chords and moving lines. The system concludes with a pianissimo (*pp*) dynamic marking above the vocal staff.

pp

for ev - er - more; For wor - thy art Thou, wor - thy art

f

Thou! All na-tions and kin-dreds and peo-ples give thanks to Thee

p

for - ev - er - more. . . . give thanks for - ev - er - more.

p

ff

Nations and kindreds and peo - ples give thanks to Thee for - ev - er - more!

ff

GOOD NIGHT

181

From the German of Friedrich Rückert

Robert Schumann

Slowly

p

Solo

Tutti

Good night! My words to thee are fleet - ing, Friend, dost thou hear? Friend,

p

dost thou hear? My wing - ed song, that bore thee greet - ing, Still

Solo

wait - eth near, still wait - eth near. It sped to thee and bro't, re-

turn - ing, Thy an - swer in its flight; Now it once

pp Solo

pp Tutti ritard.

more shall tell my yearn-ing, Say-ing good night, Say - ing good night!

pp

ritard.

O NIGHTINGALE

Adapted by Mayhew L. Lake
from Wieniawski's *Legende*

Andante *p* *mp*

Sing on from out the moon - lit vale

mp *p* *mp*

Sing on, sing on, from out the moon - lit vale, Thy

p

Sing . . . on, from out the moon - lit vale,

p *mp*

Thy an-cient song, O lone-ly night - in - gale! - - - - Ah,

an - cient song, O lone-ly night - in - gale! - - - -

Thy an - cient song, O lone-ly night - in - gale! - - - -

(b)

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains vocal lines with lyrics "ah, ah, ah--- ah-- ah--- ah--- ah, ah, ah--- ah, ah ---" and piano markings *cresc.* and *f*. The middle staff is also in treble clef with a key signature of one sharp, containing vocal lines with lyrics "Ah - - - ah - - - ah - - - ah - - -" and piano markings *cresc.* and *f*. The bottom staff is in bass clef with a key signature of one sharp, containing vocal lines with lyrics "Ah - - - ah - - - ah - - - ah - - -" and piano markings *cresc.* and *f*. The system concludes with a grand staff (treble and bass clefs) containing piano accompaniment with piano markings *cresc.* and *f*.

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp, containing vocal lines with lyrics "ah - - - ah - - - ah - - -" and piano markings *p* and *cresc.*. The middle staff is also in treble clef with a key signature of one sharp, containing vocal lines with lyrics "ah - - - ah - - - ah - - -" and piano markings *p* and *cresc.*. The bottom staff is in bass clef with a key signature of one sharp, containing vocal lines with lyrics "ah - - - ah - - - ah - - -" and piano markings *p* and *cresc.*. The system concludes with a grand staff (treble and bass clefs) containing piano accompaniment with piano markings *p* and *cresc.*.

First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The key signature is one sharp (F#). The vocal parts begin with a forte (*f*) dynamic and a triplet of eighth notes. The lyrics are: "ah - - ah. Sing . . . on, sing on, for-got - ten grief,". The piano accompaniment also starts with a forte (*f*) dynamic and features triplet figures. The system concludes with a crescendo (*cresc.*) marking.

ah - - ah. Sing . . . on, sing on, for-got - ten grief, *cresc.*

ah - - Sing . . . on, sing on, for-got - ten grief, *cresc.*

ah - - Sing . . . on, sing on, for-got - ten grief, *cresc.*

Second system of the musical score. It continues with the same four staves. The vocal parts have a dynamic change to *dim.* (diminuendo) for the final phrase. The lyrics are: "Oh night - in - gale! Ah - - - ah - - -". The piano accompaniment also features a *dim.* marking. The system ends with a final chord in the piano part.

Oh night - in - gale! Ah - - - ah - - - *dim.*

Oh night - in - gale! Ah - - - ah - - - *dim.*

Oh night - in - gale! Ah - - - ah - - - *dim.*

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are marked with a piano (*p*) dynamic. The lyrics are: "Sing thy love, thy woe, and". The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

p Sing thy love, thy woe, and

p Sing thy love, thy woe, and

p Sing thy love, thy woe, and

Second system of the musical score. It continues with the same three vocal staves and piano accompaniment. The vocal parts are marked with a pianissimo (*pp*) dynamic. The lyrics are: "find re - lief!". The piano accompaniment continues with the eighth-note pattern, featuring a melodic flourish in the right hand towards the end of the system.

pp find re - lief!

pp find re - lief!

pp find re - lief!

CREATION'S LORD

From the Hebrew

Traditional Hebrew Melody

*Andante moderate**mf*

1. Cre - a tion's Lord, He reigned a - lone
 2. And when all things shall cease to be
 3. The liv ing God and strong to save,

While still this U - ni - verse was naught.
 In dread lone splen - dor shall He reign;
 My rock while toil . . . and grief en - dure;

Yet first His . . . glo - rious name was known.
 E - ter - nal . . . spir - it, sov - reign, free, . . .
 My cup of . . . life, when - e'er I crave, . . .

When by His will . . . all things were wrought.
 Who was and is . . . and shall re - main.
 My ban - ner and . . . my strong - hold sure.

SHED NO TEAR

187

John Keats

Peter Ilich Tschaikowsky
Andante cantabile from Fifth Symphony

Moderato

p

Shed no tear, shed no tear! . . The flow'r will bloom an - oth - er

year! . . . Weep no more, weep no more! . . . Young buds

mf *p*

sleep in the root's, the root's white core! Dry your eyes, dry your

mf *p*

eyes! . . For I . . was taught in Par - a - dise. . . . To ease my

breast . . of mel - o - dies! Shed no tear, shed, oh, shed no tear!

NIGHT OF MAY

From the French
of Alfred de Musset

Adapted by M. L. Lake
from *Polichinelle*
by Sergei Rachmaninoff

Andante con moto

1. Why throbs my heart? Why do strange dreams a - wak - en?..
2. O Muse of Song, Is it thy voice low speak - ing?..

What in my soul is there storm racked and shak - en? What
O ban-ished Muse, is it I thou art seek - ing? O

dream hath as - sailed me and bound me? Mm - - - - -
faith - ful be - yond all my dream ing?

Mm - - - - - mm - - - - - mm - - - - - mm - - - - -

Mm - - - - mm - - - - mm - - - -

lamp, how it casts, slow - ly dy - ing, A ha - lo of
flow'r, thou, im - mor - tal and ho - ly, O sis - ter, be -

Mm - - - - mm - - - - mm - - - -

I am a - lone, save for
Lo, how thy robe, float - ing

dim.

dark - ness a - round me! - - - - Mm - - - - mm - - - -
loved, 'tis no seem - ing! - - - -

dim.

night and its vague fear!
gold thro' the still night

No voice hath called! 'Twas the
O'er-flows my heart with its

Mm - - - - mm mm - - - - mm - - - - Mm - - - -

clock strik - ing near, ah, near!
splen - dor of light, ah, light!

dim.

Mm - - - - mm - - - - mm - - - - mm - - - -
Mm - - - - near, ah, near!
light, ah, light!

dim.

Mm - - - - near, ah, near! . . .
light, ah, light! . . .

IMMORTALITY

George Herbert

Ludwig van Beethoven

Softly, with gentle motion *mf*

1. Sweet day, so cool, so calm, so bright, The
 2. Sweet Spring, full of sweet days and ros-es, A

p *mf*

bri - dal of the earth and sky, The
 box where sweets com - pact - ed lie, My

p *mf*

dew shall weep thy fall to - night; For
 mu - sic shows ye have your clos-es, And

mf

thou must die, for thou must die. . . . Sweet
 all must die, and all must die. . . . On -

p *mf*

mp *mf*

rose, ly whose a hue, an - gry and bright, Bids
 whose a sweet and vir - tuous soul, Like

mp *mf*

p

wipe his
 nev - er.

the rash gaz - er wipe his eye, Thy
 sea - soned tim - ber nev - er gives; But,

p

wipe his
 nev - er

mp *mf*

root is the ev - er in its grave, And
 though the whole world turns to coal, Then

mp *mf*

p

thou must
 chief - ly

thou must die, and thou must die.
 chief - ly lives, then chief - ly lives.

p

thou must
 chief - ly

MAY DAY CAROL

Air from Essex County
Harmonized and arranged
For Chorus of Mixed Voices
by Deems Taylor

Andante, poco mosso *p*

The moon shines bright, The

Andante, poco mosso *p*

stars give a light, A lit-tle be-fore 'tis day Our

mf *mf*

Heaven-ly Fa-ther he call-ed to us And bid us to wake and

dim. *dim.* *mf* *dim.*

poco rit. *p* *a tempo*

pray. A - wake, a - wake, O pret-ty, pret-ty maid, Out

poco rit. *p* *a tempo*

A - wake, . . . O . . . maid, . . . Out . .

and step in-to your

mf

of your drows - y dream, . . and step in - to your

mf

of . . . your . . drows - y dream,

dair-y be-low

rit.

dair - y be-low, and fetch me a bowl of cream. . .

rit. *mp* *a tempo*

rit. a tempo
p
 If not a bowl of yoursweet cream, A cup to bring you

rit. a tempo
mf
 cheer; Forthe Lord knows where weshallmeet a - gain To be

mf

dim.
 may - ing an-oth - er year. I been a ramb - ling

dim. rit. a tempo
p

dim. rit. p a tempo
Red. *

all this night And some time of this day, And

mf

cresc.

This system contains the first vocal and piano staves. The vocal line is in a key with four flats (B-flat major or D-flat minor) and has a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets. Dynamics include *mf* and *cresc.*

I brought you a branch of
now re - turn - ing back a - gain, A branch of

dim

dim.

This system continues the vocal and piano parts. The piano part includes a section marked *f* (forte) before returning to a softer dynamic. The vocal line has a *dim.* (diminuendo) marking. The piano accompaniment continues with its characteristic rhythmic patterns.

May . . .

May . . .

appassionato

mf

cresc.

molto dim.

This system concludes the piece with a final vocal phrase and a piano accompaniment that builds in intensity with the *appassionato* and *cresc.* markings before a final *molto dim.* (molto diminuendo) ending. The piano part features a more complex, arpeggiated texture in the final measures.

pp rit. a tempo

A branch of May I brought you here, And at your door I

pp rit. a tempo

A branch of . . . May, . . . And at your..

p rit. *pp a tempo*

mf *dim.*

stand . . . 'Tis noth-ing but asprout, but well bud-ded out By the

mf *dim.*

door I stand. 'Tis but a sprout.

dim.

p

work of Our Lord's hand. . . . My song is done, and I

p

My song is . . .

p

must be gone, No long - er can I stay So it's
done, No more can I stay

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

p subito *rall.* *p* *a tempo*
God bless you all, both great and small, And send you a joy - ful
p subito *rall.* *a tempo* *p*
And send you a

This system contains the next two staves of music. It includes dynamic markings (*p subito*, *rall.*, *p*, *a tempo*) and the lyrics. The piano accompaniment features chords and moving lines in both hands.

pp *più lento* *sempre pp*
May, And send you a joy - ful May
pp *più lento* *sempre pp*
joy - ful May, And send you a joy - ful May

This system contains the final two staves of music on the page. It includes dynamic markings (*pp*, *più lento*, *sempre pp*) and the lyrics. The piano accompaniment includes a triplet in the right hand near the end of the system. The page ends with a double bar line and a small asterisk.

WAKE, FAIREST MAIDEN

Adapted from the Danish

Edwin H. Lemare

Andante molto sostenuto

1. Wake, fair - est
2. Conte, fair - est

Andante molto sostenuto

mp *p*

maid - en, So still, so clear the sky,
maid - en, The hours so swift - ly fly,

Soft 'neath the star - light The winds of even - ing
Come, let us wan - der, The winds of even - ing

Soft 'neath
Come and

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante molto sostenuto'. The score includes two vocal parts (Soprano and Bass) and a piano accompaniment. The piano part consists of a right hand with chords and a left hand with a steady eighth-note accompaniment. The lyrics are in English and are placed below the vocal staves. The score is divided into several systems, with the piano accompaniment often spanning across systems. The final system ends with a double bar line and repeat signs.

sigh.
die.

O'er moon - lit wa - ters where
Cloud - less the heav - ens with

O'er calm
Cloud - less

sil - ver pop - lars gleam,
mist - y stars a - gleam,

White swans in
Calm flows the

si - lence Glide on, in a dream.
riv - er, The world's wrapped in dream.

1st time *Last time*
Fine *Fine*

*Poco agitato**mf*

Lead where thou wilt,

I'll fol-low thee,

Though bright or

mf

Lead

where thou wilt...

Though dark.. or bright the

*Poco agitato**mf*

dark the way,

Thy knight am I,

my guer-don be Love's

way.

Thy

knight am I

Love's

shall

the

grace to.. win one..

day

Fair

the

grace to win one

day

Fair

the

way be, More love - ly the

Thine eyes to

night, Thine eyes guide me, My

Thine eyes

path to light

p rall. *D.S. al Fine*

p rall. *D.S. al Fine*

p rall. *D.S. al Fine*

Thomas Carew

Antonio Francesco Tenaglia

Andante

1. Ask me . . no more where Jove be - stows
 2. Ask me . . no more whi - ther doth haste

When June is past, . . the fad - ing rose, For
 The night - in - gale . . when May . . is past, For

in your beau - ties, o - - rient deep,
 in your sweet di - - - vid - ing throat,

These flow'rs, as in their caus - - - es sleep. Ask
 She win - - ters, and keeps warm . . . her note. Ask

me.. no more whi-ther do stray The gold - - en
me.. no more where those stars light That down - - ward

cresc.

a - toms of . . . the day; For, in . . pure love, Heav'n
fall at close . . of night; For, in . . your eyes they

poco mf a poco f molto

cresc.

did.. pre - pare, That pow - der for . . . your hair.
sit.. and are Fix - ed as in . . . their sphere,

ff p

cresc.

That pow - der for your hair. . . .
Fix - ed be - come their sphere. . . .

p pp rall. e dim.

That pow - der to en - rich your hair! . . .
Fix - ed . . be - come as in their sphere. . .

p pp rall. e dim.

cresc.

OH, SWEET CONTENT

Thomas Dekker
(Slightly adapted)

W. Rebikoff
Adapted from *Romance sans paroles*

p

1. Art thou poor, yet hast thou gold - en
2. Canst thou drink the wa - ter of the

p

poco cresc.

slum - - - - bers? Oh, sweet con - tent, oh, sweet con -
spring? . . . Oh, sweet con - tent, oh, sweet con -

poco cresc.

p

tent, oh, sweet, oh, sweet con-tent! Art thou
tent, oh, sweet, oh, sweet con-tent! Dost thou

p

rich yet is thy mind per - plex - - - - ed?
swim in wealth yet sink in tears?

mf

Oh, pun - ish - ment, oh, sad - dest pun - - - - ish -
 Oh, pun - ish - ment, oh, sad - dest pun - - - - ish -

mf

cresc. *poco* *a* *poco*

ment! . . Or, dost laugh to see how . . fools are . . .
 ment! . . For he who all pa - tient-ly want's bur - den

cresc. *poco* *a* *poco*

f

vex - ed, The fools. 'who would add to gold - en num - bers
 bears, . . Doth no bur - den bear, but is a king, but

f

gold - en num - bers? Oh, sweet con - tent, con - tent! . . .
 is a king! . . Oh, sweet con - tent, con - tent! . . .

HE'S GONE AWAY

British Folk Song
Words and Music
Surviving in North Carolina

Moderately
Tenors and Basses
mp

I'm goin' a-way for to stay' a lit - tle while, But I'm

com-in' back if I go ten thou-sand mile! . . . Oh, who will tie your

shoes? And who will glove your hands? And who will kiss your ru-by

Sopranos and Altos

Oh, it's pap-py'lltie my shoes, . . And

lips When I am gone? Mm - - - mm - - - mm - - - mm

[HUM] *p*

[HUM] Mm - - - mm - - - mm - - - mm

Mam-my'll glovemy hands, And you will kiss my ru-by lips, When you come

Mm - - - mm - - - mm - - - mm - - -

This system contains the first four measures of the song. It features a vocal melody in the treble clef, a piano accompaniment in the bass clef, and a grand staff at the bottom. The lyrics are 'Mam-my'll glovemy hands, And you will kiss my ru-by lips, When you come'. The piano part includes a series of chords and a melodic line in the left hand.

back!

Oh, he's gone,

He's gone, he's gone a-way,

pp

This system contains the next four measures. The vocal melody continues with the lyrics 'back! Oh, he's gone, He's gone, he's gone a-way,'. The piano accompaniment features a series of chords and a melodic line in the left hand. The dynamic marking *pp* (pianissimo) is indicated.

For to stay a lit - tle while But he's com-in' back if he goes

while, oh he's gone. Oh, he's gone, gone.

This system contains the final four measures of the song. The vocal melody concludes with the lyrics 'while, oh he's gone. Oh, he's gone, gone.'. The piano accompaniment continues with chords and a melodic line in the left hand.

Look a-way, . . . look a-way, . . .

ten thou-sand mile! *cresc.* Look a - way, Look a-

gone, . . gone. *cresc.*

cresc.

. . look a-way,

way, a-way o-ver Yan-dro, On Yandro's high hill, . . . Where

f

them white doves are fly-in' From bough to bough and a - mat - in' with their

them white doves mat - in',

mates, So why not me with mine? For he's gone, oh, he's gone a-way

Why not me with mine?

pp

pp

pp

For to stay a lit - tle while, But he's com-in' back if he goes

ten thou-sand mile I'll go build me a des-rick * on Yandro's high

3

* A hut or cabin
FORES.-HIGHER-14

hill, Where the wild beasts wont both - er me nor hear my sad cry;

This system contains the first two staves of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes in the vocal line, with some rests. The piano accompaniment consists of chords and moving lines in the left hand.

For he's gone, he's gone a-way for to stay a lit - tle while; But he's

(Hum) Mm - - - mm - - - Mm - - - mm, - - -

Mm - - - mm - - - Mm - - - mm, - - -

This system contains the next two staves of music. It includes vocal lines with lyrics and piano accompaniment. The vocal lines are marked with 'pp' (pianissimo) and include humming parts indicated by 'Mm' and 'mm' with dashed lines. The piano accompaniment continues with chords and moving lines.

com-in' back if he goes ten thou - sand mile

dim. Mm - - - mm - - -

dim. Mm - - - mm, - - -

dim. Mm - - - mm, - - -

This system contains the final two staves of music on this page. It includes vocal lines with lyrics and piano accompaniment. The vocal lines are marked with 'dim.' (diminuendo) and include humming parts indicated by 'Mm' and 'mm' with dashed lines. The piano accompaniment continues with chords and moving lines.

GO, LOVELY ROSE

211

Edmund Waller
(Slightly adapted)

Bohemian Folk Song
From Pasblavem

1. Go . . . love - ly Rose, Go . . . love - ly, love - ly Rose,
2. Then . . . die, that she, Then . . . die, then die that she

Moderato *mf*

1. Go . . . love - ly Rose, Go . . . love - ly Rose
2. Then . . . die, that she, Then . . . die, that she

Tell her that wastes her time and me, that wastes her time and me,
The com-mon fate of all things rare, the fate of all things rare,

Tell her, that wastes her time and me,
The com - mon fate of all things rare,

Now that she knows I lik - en her to thee,
May read in thee; How small a time they share

Now .. that she knows I lik - en her to thee..
May .. read in thee; How small a time they share ..

How sweet and fair she seems, how sweet and fair she seems to be!
That are so wondrous sweet and fair, so wondrous sweet and fair!

How sweet and fair she seems to be!
That are so won drous sweet and fair!

AND IF THE FLOWERS

From the German of
Heinrich Heine

Fourteenth Century German *Minnelied*

Moderato

1. And if the flow'rs, the lit - tle ones, could know my heart,
2. And if the lit - tle gold - en stars my grief could see,

So deep its wound, they'd weep with me to heal its smart;
They'd leave their shin - ing far-off heights to com - fort me;

Could night - in - gales but know my sad - ness, All their notes they'd
To none of these can word be spok - en; On - ly she who

sing to win me back to life and glad - ness;
 broke my heart may know my heart is bro - ken!

The musical score consists of three systems. The first system has a vocal line with lyrics and a bass line. The second system is a piano accompaniment with a grand staff (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4.

AWAKE, MY SOUL

Philip Doddridge

Georg Friedrich Händel

Moderato

1. A-wake my soul, stretch ev'ry nerve, And press with vig-or on; A heav'n-ly
 2. A cloud of wit - ness - es a-round Hold thee in full sur-vey; For - get the
 3. 'Tis God's all-an - i - mat-ing voice That calls thee from on high; 'Tis His own
 4. That prize with peerless glo-ry bright Which shall new lus-ter boast, When vic-tor's

The musical score consists of two systems. The first system has a vocal line with lyrics and a bass line. The second system is a piano accompaniment with a grand staff (treble and bass clef). The key signature has two flats (Bb, Eb) and the time signature is 4/4.

The musical score consists of two systems. The first system has a vocal line with lyrics and a bass line. The second system is a piano accompaniment with a grand staff (treble and bass clef). The key signature has two flats (Bb, Eb) and the time signature is 4/4.

race de-mands thy zeal And an im - mor - tal crown, And an im - mor - tal crown
 steps al-read - y trod, And on-ward urge thy way, And on-ward urge thy way!
 hand pre-sents the prize To thine as - pir-ing eye, To thine as - pir - ing eye!
 wreath and monarch's gem Shall blend in common dust, Shall blend in com-mon dust.

The musical score consists of two systems. The first system has a vocal line with lyrics and a bass line. The second system is a piano accompaniment with a grand staff (treble and bass clef). The key signature has two flats (Bb, Eb) and the time signature is 4/4.

CHORAL

Richard Wagner
From Die Meistersinger

ff In moderate time, not dragging

sea . . . and land

Thou, who hold - est sea and land
Thou, who hold - - - est sea and land

ff

Thou who hold - est sea and land

p

In the hol - low of . . thy hand

In the hol - low of thy hand,
In the hol - low of thy hand,

p

Thou, who set'st . . the plan - ets' course,

p increase *f with expression*

Thou, who set'st the plan - - ets' course,
Thou, who set'st the plan - ets' course,

p increase *f*

Thou . . who stem'st the . . whirl - wind's . . . force,

p

Thou, who stem'st the . . whirl - wind's force,
Thou, who stem'st the whirl - - - wind's force,

p

Thou, who stem'st the . . whirl - wind's force.

Dwell with - in - - each mor - - - tal heart

p increase

Dwell with - in - - each mor - tal heart,
Dwell with - in each mor - tal heart.

p increase

Dwell with - in - - each mor - tal heart

That Thy grace - - may ne'er de - part! Might - y

p increase

That Thy grace may ne'er de - part! Might - y
That Thy grace may - - ne'er de - part! Might - y

p increase

Rul - - er, Great Je - ho - - vah, Lord of - - earth and

p diminish

Rul - er, Great Je - ho - vah, Lord of earth and

p diminish

Rul - er, Great Je - ho - vah, Lord of

sky, Sov' - reign, God *f* most high!

increase

sky, Sov' - reign. God most - - - high!

p

earth and sky , God . . . most high!

OH, PRAISE THE LORD

Felix Mendelssohn
From *Athalie*

Allegro

The piano introduction begins with a treble clef staff containing a whole rest. The bass clef staff starts with a piano (*p*) dynamic, playing a series of eighth notes. It then transitions to a fortissimo (*sf*) dynamic, playing a series of eighth notes with triplets. The piece concludes with a crescendo (*cresc.*) leading to a final triplet of eighth notes.

The piano introduction continues with a piano (*p*) dynamic, playing a series of eighth notes with triplets. It then transitions to a crescendo (*cresc.*) leading to a final triplet of eighth notes.

Maestoso

The vocal entry begins with a treble clef staff. The bass clef staff starts with a fortissimo (*f*) dynamic, playing a series of eighth notes. The vocal line enters with a triplet of eighth notes. The lyrics are: "Oh, praise the Lord, ye . . heav'nly hosts! Oh, praise Him, the merciful, the".

Maestoso

The piano accompaniment for the first vocal line begins with a fortissimo (*f*) dynamic, playing a series of eighth notes. It then transitions to a crescendo (*cresc.*) leading to a final triplet of eighth notes.

The vocal entry continues with a treble clef staff. The bass clef staff starts with a fortissimo (*f*) dynamic, playing a series of eighth notes. The vocal line enters with a triplet of eighth notes. The lyrics are: "won-der-ful! Ex - tol His might-y Name! An-nounce in ev' - ry . .".

The piano accompaniment for the second vocal line begins with a fortissimo (*f*) dynamic, playing a series of eighth notes. It then transitions to a crescendo (*cresc.*) leading to a final triplet of eighth notes.

cresc.

land and clime His glo - ry, His maj - es - ty, His gra - cious - ness, His

cresc.

cresc.

Lord!

lov - ing ten - der - ness! Oh, praise the Lord! praise the Lord! His

maj - es - ty, how glo - ri - ous! Now sing His praise, His praise for -

dim.

ev - er - more! Oh, praise His Name! He - - is the King vic -

to - ri - ous; With joy - ful hearts announce His love, Announce for - ev - er - more!

Legato. Moderato

Oh, praise the Lord, His glo - ry spread - ing! Let

Bass marcato

Oh, praise the Lord, Oh, praise the Lord, His glo - ry ev - er spread - ing! Let

Moderato

Legato

ev' - ry . . . heart sound forth His prais - es ev - er! Re -

ev' - ry heart sound forth His prais-es, sound His prais-es ev - er! Re -

sound a - loud, His . . . ev - er - lov - ing kind - ness To

sound a - loud His ev - er - lov - ing, ev - er - lov - ing kind - ness! To

God a - bove give - - thank - ful ad - o - ra - tion! Re -

God a - bove, to God a - bove give thank - ful ad - o - ra - tion! Re -

sound, my song, His glo - ry spread - ing! Let

sound, my song, re - sound my song, His glo - ry ev - er spread - ing! Let

ev - ry heart sound forth His prais - es ev - er.

ev - ry heart and ev - ry voice sound forth His prais - es ev - er!

mf Re - sound a - loud His ev - er - lov - ing kind - ness; A -

mf Re - sound a - loud, sound a - loud His ev - er - lov - ing kind - ness; A - dore, a -

The musical score is written for three parts: Soprano, Alto, and Piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are printed below the vocal staves. The piano accompaniment consists of chords and single notes in the right and left hands. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score ends with a double bar line and repeat signs.

dore Him, a - dore Him! His ev - er - lov - ing kind - ness, Re-

dore and praise His might - y Name!

sound a - loud, His ev - er - lov - ing kind - ness Re-

sound a-loud! Re - sound His praise thro' ev' - ry land and clime! Praise

sound a - loud, His ev - er - lov - ing kind - ness Re-

sound a-loud! Re - sound His praise thro' ev' - ry land and clime! Praise

sound a - loud, His ev - er - lov - ing kind - ness Re-

sound a-loud! Re - sound His praise thro' ev' - ry land and clime! Praise

sound a - loud, His ev - er - lov - ing kind - ness Re-

sound a-loud! Re - sound His praise thro' ev' - ry land and clime! Praise

sound a - loud, His ev - er - lov - ing kind - ness Re-

sound a-loud! Re - sound His praise thro' ev' - ry land and clime! Praise

OH, PRAISE THE LORD (Continued)

ye the Lord! His ev - er - lov - ing kind - ness! Re -

sound a - loud His maj - es - ty thro' ev' - ry land and clime! Praise

ye, Praise ye!

a tempo
stringendo
fff

Adapted from the Russian

Cesar Cui.

p Allegretto

I know a mer-ry sprite that haunts the wild wood,

A ti - ny fay; His sing - ing weaves a

charm for age or child-hood, The live-long day. He wears the wood-land

Such col - ors suit him
col - ors gay; Such hues they be-come him well -

Such hues . . be-come him well

well, He wears the bright hues that suit him well; His hair's a

They be - come him well, They suit him right

rip-ple when the breez-es play, - - - Or - - - so - - -

When the breez-es are play-ing, Then his gold
well, Thus it is the

fair - - - - - ies tell,

hair is rip - pled o'er; And tho' we ev - er
fair - - - - - ies tell;

fair - - - - - ies tell, And tho' we ev - er

try our best to find him,

try hard to find him He hides his face! We
try, we but find

sure - ly just be - hind him,

call and think we're just be - hind him, Nay, he's
just, just be - hind him,

fled a - pace! He's fled a - pace!

cries, our
Though he e'er re - peat our mu - sic, Se - cret his hid-ing
Ah, but se - cret his hid - ing

cries.
place! Oh, mag - ic play! O elf-in fay! Where are you pray?
Fay! Where are you, pray?

THE JOLLY COPPERSMITH

C Peter

*Allegro marcìa (in strict tempo)**Tenors and Basses*

1. The
2. The

f (Imitation of anvils)*

mf

sfz *mf*

jol - ly, jol - ly cop-per-smith with mu-sic fills the air; His
child-ren gath-er by the door and lin-ger there a while; The

hon-est heart with joy is filled, He sings the whole day long; With
joy of liv-ing fills their hearts, They sing the whole day long; Their

hiss-ing bel-lows, clang-ing an - vils, sound ing ev-'ry where. With
rud-dy fac-es soon re-flect his broad and beam-ing smile, The

* This "imitation of anvils" is produced by striking short, decisive chords—in strict, rhythmic tempo.

measured stroke his clink - ing ham - mer an - swers to his song.
 les - son of the cop - per - smith, his joy - ous ring - ing song.

This system contains a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line is in bass clef, and the piano part is in treble and bass clefs. The music is in 4/4 time and features a simple, rhythmic melody.

Refrain

Clink - er, clink - er, clink - er, clink - er, clink - er, clink - er, clink - er,

La, la, la, la, la, la, la, la, la, la, La, la.

L.H.
(Imitation of anvils)

This system is the refrain of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line is in treble clef, and the piano part is in treble and bass clefs. The music is in 4/4 time and features a simple, rhythmic melody. The piano part includes a section labeled 'L.H. (Imitation of anvils)' which uses a series of chords to imitate the sound of anvils.

Clink - er, clink - er, clink - er, clink - er, clink - er, clink - er, clink - er,

la, la, la, la, la, la, la, la, la, La, la,

This system continues the refrain from the previous system. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line is in treble clef, and the piano part is in treble and bass clefs. The music is in 4/4 time and features a simple, rhythmic melody. The piano part includes a section labeled 'L.H. (Imitation of anvils)' which uses a series of chords to imitate the sound of anvils.

clink - er, clink - er, clink - er, clink - er, clink - er, clink - er, clink - er,

la, la, la, la, la, la, la, la, la, la, La, la,

This system features a vocal melody in the treble clef, a bass line in the bass clef, and a piano accompaniment in grand staff. The melody consists of eighth and sixteenth notes. The lyrics are 'clink - er, clink - er, clink - er, clink - er, clink - er, clink - er, clink - er,'. The vocal line includes 'la' notes and a final 'La, la'.

clink - er, clink - er, clink - er, clink - er, clink - er, clink - er, clink. *ff* La, la,

la, la, la, la, la, la - la, la, la, la, la. *ff*

This system continues the melody and accompaniment. It includes a forte (*ff*) dynamic marking. The lyrics are 'clink - er, clink - er, clink - er, clink - er, clink - er, clink - er, clink. La, la,'. The vocal line includes 'la' notes and a final 'La, la'.

la, la, la, la, la, la, la, la, la, la, La, la,

This system continues the melody and accompaniment. The lyrics are 'la, la, la, la, la, la, la, la, la, la, La, la,'. The vocal line includes 'la' notes and a final 'La, la'.

la, la, la, la, la, la, la, la, la, La, la,

la, la, la, la, la, la, la, la, la, La, la,

la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la,

ff

Moderato
mf

At drear - y mid - night's cheer-less hour, De - sert - ed e'en by

mf

Cyn - thia's beam, When tem - pests beat and tor - rents pour, And

mf

twink - ling stars no long - er gleam, The wea - ried sail - or,

p

mf

spent with toil, *p*
And

mf *p*
Clings firm - ly to the weath - er shrouds, And

mf *p*

still, the length - ened hour to guile,

mf
And still, the length - ened.

mf

A little faster

cresc. poco a poco
hour to guile, Sings as he views the gath - 'ring clouds:

A little faster
cresc. poco a poco
r. h.

Sings as he views the gath - 'ring clouds. "Lar-board watch, a - hoy!

mf *f*

mf *f*

Allegretto *mf*

Lar - board watch, a - hoy!" But who can speak the joy he

mf *mf*

Slower *a tempo*

feels, While o'er the foam his ves - sel reels, And his tired

Slower *a tempo*

eye - lids slumb'ring fall, He rous - es at the wel - come

This system contains the first two staves of music. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#). The lower staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) in the key of D major. It features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

call of "Lar - board watch, a - hoy! Lar - board

This system contains the next two staves of music. The vocal line continues with the lyrics "call of 'Lar - board watch, a - hoy! Lar - board". The piano accompaniment continues with similar rhythmic patterns.

This block shows the piano accompaniment for the second system. The right hand features more complex sixteenth-note passages, while the left hand maintains a steady accompaniment.

watch, Lar-board watch, Lar - board watch a - hoy!"

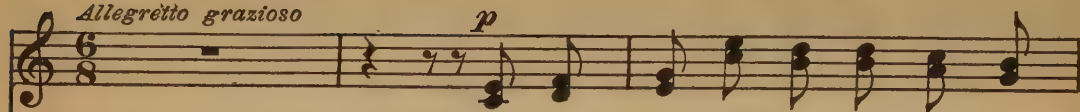
This system contains the third set of staves. The vocal line concludes with "watch, Lar-board watch, Lar - board watch a - hoy!". The piano accompaniment provides harmonic support throughout.

This block shows the piano accompaniment for the third system. It concludes with a final chord in the right hand and a sustained bass note in the left hand.

SINGING WANDERERS

Clare Giffin

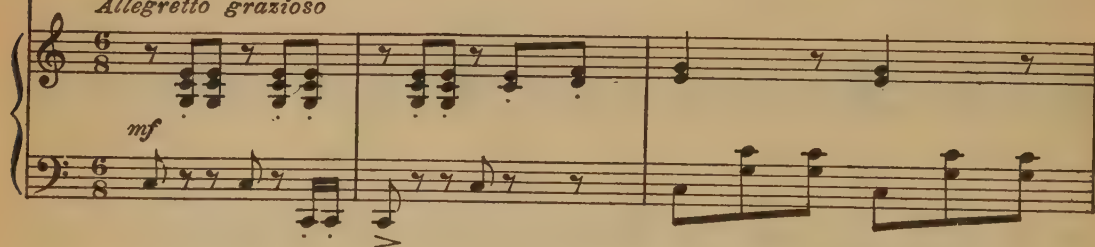
Gaetano Donizetti, from *Lucrezia Borgia*
 Adapted for mixed chorus
 by Harvey Worthington Loomis

*Allegretto grazioso**p*

1. Come and hear the fine tunes that we'll
2. Oh, it's hey, then, we'll up and be

p

Hear us
 Hey, then,

*Allegretto grazioso**mf*

sing you! Come and learn the new steps that we bring you! We have
 mov - - - ing, For there's no life like sing-ing and roving! We will



sing! Dance your fling!
 on! Let's be gone!





songs that will shake you with laugh - - - ter, We have songs that the tears follow
sing you a song for your pleas - - - ure, We will play while you dance us a



Hear
Hey,

us
then,

sing!
on!

Dance
Let's

your
be



Hear
Hey,

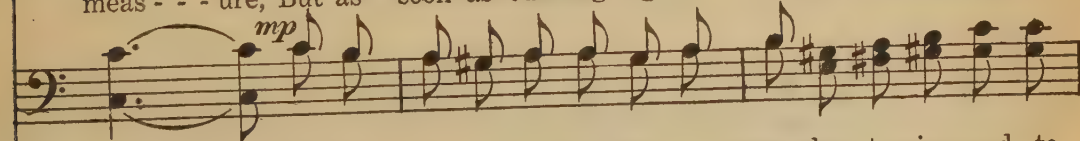
us
then,

sing!
on!

We are
We'll be



aft - - - er, For our joy is to sing and to wan - der, to sing and to
meas - - - ure, But as soon as our sing-ing is o - ver, our sing-ing is



fling! For our joy is to sing and to wan - der, to sing and to
gone! But as soon as our sing-ing is o - ver, our sing-ing is



gay as the wind and as bold, . . . For our joy is to sing and to
up and be off with the day, . . . But as soon as our sing-ing is

rove, . . . For our joy's to
o'er, . . . But as soon as

wan-der; . . . and as bold, Joy to
o-ver; . . . with the day, Soon as

wan-der, As gay as the wan-der-ing wind and as bold, Oh, . .
o-ver, We'll up and be off at the break-ing of day, Oh, . .

rove, Oh, the wan-der-ing wind as bold, Oh,
o'er, We'll be off at the break of day, Oh,

rove, Oh, wind . . . as bold, Oh,
o'er, We'll off . . . at day, Oh,

ho, oh, . . . hey! . . .
ho, oh, . . . hey! . . .

Hear us.
Hey, then,

a tempo Poco più mosso

ho, oh, hey! . . . Tho' we've nev - er a pen - ny to
ho, oh, hey! . . . For the love and the life of the

(Melody)

mp

ho, oh, hey! . . . Ne'er a pen - ny we!
ho, oh, hey! . . . Hey, for sing - ing days!

a tempo

p Poco più mosso

sing!
on!

Dance your
Let's be

fling! Hey! . . . Tho' we've
gone! Hey! . . . For the

squan - der, We have nev - er a pen - ny to hold! . . . Pen - ny
rov - - er, Are the road and the song by the way! . . . Love and

For the
Hey, the

Hey! . . .
Hey! . . .

Dance your
Let's be

fling! . . .
gone! . . .

pp

f

nev-er a pen-ny to squan - - - der, We have nev-er a pen-ny to
love and the life of the rov - - - er, Are the road and the song by the

ne'er to squan - - der, Ne'er a pen - ny to
life of rov - - er In the song by the
sing - ers bold . . . Have nev-er a pen-ny to
break of day, . . . The road and the song by the

Free and bold, . . . With naught to
Up with day, . . . With song a -

hold! We have nev-er a pen - ny to hold, We have nev-er a
way! Are the road and the song by the way, Are the road and the

hold! a pen-ny to hold,
way! the song by the way,

hold! a pen-ny to hold,
way! the song by the way,

pen - ny to hold!
song by the way!

a pen - ny to hold, pen - - ny to hold, pen - - ny to
the song by the way, song . . by the way, song . . by the

a pen - ny to hold.
the song by the way.

a the pen song - ny by to hold!
the song by the way!

hold! Oh, hey, oh, hey, oh, hey, oh, hey!
way! Oh, hey, oh, hey, oh, hey, oh, hey!

a the pen song - ny by to hold!
the song by the way!

* Red. * Red. * Red. * Red. *

CHILDREN, COME, THE SPRINGTIDE CALLS

From the original text

Hebrew Folk Song

Moderato

1. Child - ren, come, the spring - tide calls, \ Blue and clear the
 2. Yet, O heart, not far a - way Waits the fall - tide,

sky - ey halls; Gay and fresh the flow'rs are spring-ing,
 still and gray; Flow'r and song a - way to - geth - er,

Down the hills the brooks are fling - ing, Foam - y crests un
 Dark and sad the bit - ter weath-er, Snow a-drift - ing

furled. Birds are sun - ward wing - ing,
deep. Meet it not with sigh - ing,

Loud their songs are ring - ing, Earth and air are
Sing, though winds be cry - ing, Beau - ty is not

sing - ing, Mer - ry is God's world!
dy - ing, On - ly fall'n a - sleep!

FORES.-HIGHER-16

RIO GRANDE *

English Chantey

Allegro moderato

1. O Cap - tain, O Cap - - - tain, heave your ship to,
 2. O Cap - tain, you're sail - ing to Eng - land a - way,
 3. O Cap - tain, you've weather'd full man - y a gale,
 4. O Cap - tain, O Cap - tain, our en - sign we dip,

Allegro moderato

For I have got let - ters to
 And I shall not see it for
 So heave your ship to for to
 Pray tell them at home you have

Oh . . . you Ri - o; . . .

send home by you,
 man - y a day,
 pick up our mails,
 spo - ken our ship,

And I'm bound for Ri - o Grande . .

* Pronounced Ry-o Grand

Refrain

And a - - way to Ri - o,

a - way

This system contains the first line of the refrain. It features a vocal staff with a treble clef and a piano staff with a bass clef. The key signature has one flat (B-flat). The vocal line begins with a forte 'f' dynamic and includes a melodic line with a long note and a dotted note. The piano accompaniment consists of chords and moving lines in both hands.

Oh, . . . to Ri - o, . . . Sing fare - ye well! my

Ho, ho

This system contains the second line of the refrain. The vocal staff continues the melody with a melisma 'Ho, ho' and the phrase 'Sing fare - ye well! my'. The piano accompaniment provides harmonic support with chords and moving lines.

bon - ny young gel, For I'm bound to Ri - o Grande.

This system contains the third line of the refrain. The vocal staff concludes the phrase 'bon - ny young gel, For I'm bound to Ri - o Grande.' with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line.

LONDON BRIDGE

English Folk Song

Allegro moderato

Lon-don Bridge is fall-ing down, fall-ing down, fall-ing down,

Lon-don Bridge is fall-ing down, My fair la-dy!

Lon-don Bridge is

It can't fall up! Let it fall!

Let it fall! Let it fall! Let it fall!

Let it fall! Let it fall! It must fall down!

fall-ing down! Let it fall! Let it fall! Oh, Lon-don Bridge is

Lon - don Bridge is fall-ing down. Let it

Lon-don Bridge is fall-ing down, is fall - ing down.

Lon-don Bridge is fall-ing down, is fall-ing down, is fall-ing down.

fall! - - - - -

Let it fall! - - - - -

It's

London Bridge is fall-ing down!

London Bridge is fall-ing down! Fall-ing

Oh,

fall-ing, It's fall-ing, It's fall-ing, fall-ing, fall-ing!

cresc. molto

down, fall-ing down, fall-ing, fall-ing, fall-ing, fall-ing!

Lon - don Bridge is fall-ing, fall-ing, fall-ing!

fall-ing!

Lon - don Bridge is fall-ing down, fall-ing down, fall - ing down,

Lon - don Bridge is fall - ing down, My fair la - dy!

JACK AND JILL

Mayhew L. Lake

Lively *f* of wa-ter,

Jack and Jill went up the hill to fetch a pail, a pail of wa-ter,

Lively *f* aft-er,

Jack fell down and broke his crown, And Jill came tum-bling, tum-bling aft-er.

of wa-ter,

Jack and Jill, went up the hill to fetch a pail, a pail of wa-ter.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The tempo is marked 'Lively' and the dynamics are marked 'f' (forte). The key signature has one sharp (F#). The time signature is 6/8. The lyrics are: 'Jack and Jill went up the hill to fetch a pail, a pail of wa-ter, Jack fell down and broke his crown, And Jill came tum-bling, tum-bling aft-er. Jack and Jill, went up the hill to fetch a pail, a pail of wa-ter.' The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

rall. Jack fell down and broke his crown, And Jill came tum - bling

rall. *a tempo*

rall. *a tempo*

aft - er. . . . This in - fan - tile jin - gle fails to re - late the

tum - bling aft - er,

most im - por - tant de - tail. . . . The

de - tail.

ques - tion fore-most in ev' - ry mind is — What be - came of the

This system contains the first two staves of music. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are written below the vocal staff.

Let this be a warn - ing to one and all, Though
pail? Mm - - - - - mm
pail, the pail?

This system contains the third and fourth staves of music. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal staff. Dynamic markings *mf* and *p* are present.

pail, the pail?

This system contains the fifth and sixth staves of music. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal staff. A dynamic marking *p* is present.

just why it is I can't re - call: When temp - ta - tion ap - pears in one
Mm - - - - - mm, Mm - - - - -

This system contains the seventh and eighth staves of music. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal staff.

This system contains the ninth and tenth staves of music. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal staff.

form or an-oth-er,

mm *molto rall.* *f* (Soli) For

Go right home and tell your moth-er! . . .

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a treble clef and a key signature of one flat (B-flat). It begins with a melodic phrase for 'form or an-oth-er,' followed by a rest and then the word 'For'. The bottom staff is a piano accompaniment starting with a bass clef and the same key signature. It features a melodic line with a 'molto rall.' (very slow) marking and a 'f' (forte) dynamic. A '(Soli)' marking is placed above the piano line. The system concludes with a double bar line.

Mm mm a pail of wa-ter.

Jack and Jill went up the hill, to fetch a pail of wa-ter---

Mm mm a pail of wa-ter.

a tempo

Jack fell down and broke his crown, And Jill came tum-bling aft-er!

rall.

Fast

f rall.

ff

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line from the previous system, with a 'rall.' (ritardando) marking and a 'f' (forte) dynamic. It then transitions to a 'Fast' section with a 'ff' (fortissimo) dynamic. The bottom staff is the piano accompaniment, also featuring a 'rall.' marking and a 'f' dynamic, followed by a 'Fast' section with a 'ff' dynamic. The system ends with a double bar line.

GYPSY FIRES ARE BURNING BRIGHT

Pablo Martin Sarasate

From Zigeunerweisen

Vivace

1. Gyp - sy fires are burn - ing bright, Flash - ing, while the
 2. Round and round the danc - ers swing, Light - ly, while the
 3. Now the dance is on a - gain, Swift - er, to the

sparks go drift - ing through the night;
 fid - dles, tune - ful, sob and sing;
 throb - bing beat and sad re - frain;

glow - ing sparks go drift - ing swift - ly through the night;
 fid - dles all in tune ec - stat - ic sob and sing;
 throb - bing mu - sic's beat and haunt - ing sad re - frain;

sparks go drift - ing through the night;
 fid - dles, tune - ful, sob and sing;
 throb - bing beat and sad re - frain;

ff

Round the camp-fire now the Gyp-sies dance and
 Fast and fast-er in a tu-mult mad we
 Joy or sor-row, bring the mor-row what it

ff

Gyp - sies
 tu - mult
 mor - row

ff

sway, with laugh-ter gay, they pass the hours a-way
 swirl, in rhyth-mic whirl, each Gyp-sy boy and girl.
 may, we'll live to-day, and dance the hours a-way!

Fine

dance and laugh the hours a-way.
 mad we whirl, each boy and girl.
 what it may, dance hours a-way.

Fine

Fine

[OVER]

Meno

p *Meno*

HUM Mm - - - mm, mm - - -

p Mm - - - mm,

Hear the night birds cry - ing!
Hear the white owl shriek - ing!

sostenuto *p*

Mm - mm - - - *D.C.*

Mm - - - mm,

Hear the lone wind sigh - ing!
Hear the branch - es creak - ing! *D.C.*

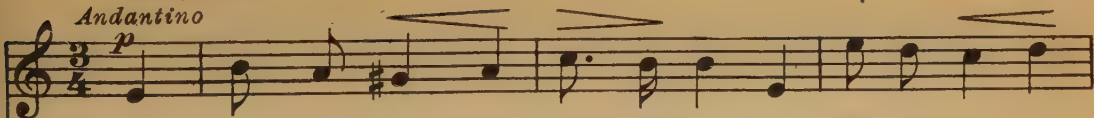
D.C. al Fine

IN AUTUMN

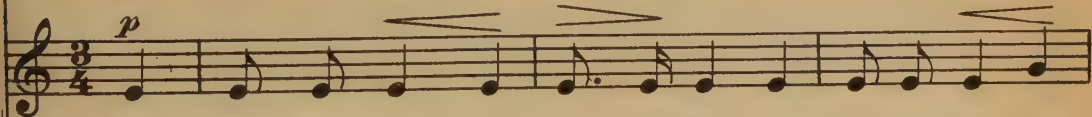
253

From the German
of Ludwig Tieck.
Andantino

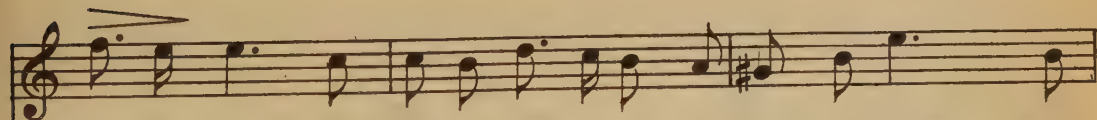
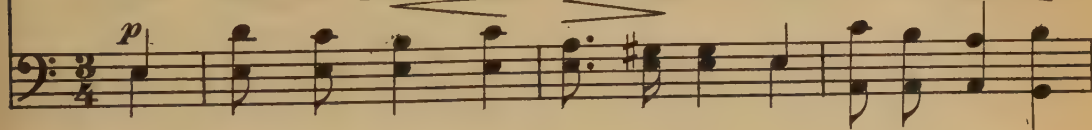
Niels W. Gade



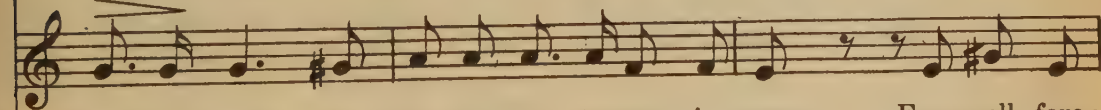
1. A - cross the glow - ing fields to-day, A sing-ing bird has
2. I lis - tened to the wild - ing cry, 'Mid joy and woe my,
3. To sigh - ing wind and fall - ing leaves I cried: "A - las the
4. The sun - set glowed a - cross the cloud, The bird re - turn - ing



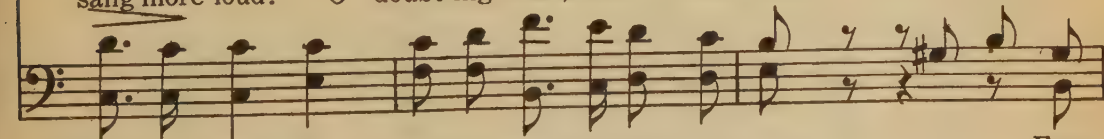
1. A - cross the glow - ing fields to-day, A sing-ing bird has
2. I lis - tened to the wild - ing cry, 'Mid joy and woe my
3. To sigh - ing wind and fall - ing leaves I cried: "A - las the
4. The sun - set glowed a - cross the cloud, The bird re - turn - ing



flown a - way, So clear, so sweet its mag - ic song; Fare-well, fare -
heart beat high; O pain-ful joy and joy-ful pain, Like sun - shine
Au-tumn grieves! The swal-low, sum-mer's guest has flown, Must love and
sang more loud, O doubt-ing heart, look up and sing! Where love is.



flown a - way; So clear, so sweet its mag - ic song; Fare-well, fare -
heart beat high; O pain-ful joy and joy-ful pain, Like sun - shine
Au-tumn grieves! The swal-low, sum-mer's guest has flown, Must love and
sang more loud: O doubt-ing heart, look up and sing! Where love is



flown a - way; So clear, so sweet its mag - ic song: Fare -
heart beat high; O pain-ful joy and joy-ful pain! Sun
Au-tumn grieves! The swal-low, sum-mer's guest has flown, Must
sang more loud: " O doubt-ing heart, look up and sing! Ah,

well, I stay too long! Far, . . . Far, . . . I . . .
 bright thro' fall - ing rain! Heart, . . . Heart . . . Has . . .
 long - ing too be gone? Far, . . . Far, . . . Be - - -
 there's e - ter - nal Spring! Fair, . . . Fair, . . . Shall . . .

. . . fol - low summer's star, I . . . fol - low summer's star, Far,
 . . . joy too keen a smart, Has . . . joy too keen a smart? Heart,
 - - yond the fur - thest star, Be - - yond the fur - thest star? Far,
 . . . bide the spring-tide there Shall . . . bide the springtide there! Fair,

far heart, far, fair, I fol - low Has joy too Be - yond the Shall bide the

Far I fol - low, I fol - low
Heart, has joy then, too keen,
Far be - yond, oh, be - yond,
Fair shall bide, e'er shall bide

Far I fol - low
Heart, has joy too
Far be - yond the
Fair shall bide the

far keen, star, spring, the sum-mer's star!''

far keen, star, spring, the sum-mer's star!''
too keen a smart?''
the fur-thest star.''''
the spring-tide there!''

sum - mer's star, sum - mer's star!

sum - mer's star, sum - mer's star!
keen a smart? keen a smart?
fur - thest star. fur - thest star.
spring - tide there! spring - tide there!

fol - low sum-mer's star, I fol - low sum - mer's star!
keen too keen a smart, Has joy too keen a smart?
yond the fur-thest star, Be-yond the fur - thest star.
bide the springtide there, Shall bide the spring - tide there!

sum - mer's star!

sum - mer's star!
keen a smart?
fur thest star.
spring - tide there!

TO ARMS

Albert Pike
(Slightly adapted)

Franz Liszt

Risoluto
mf

1. Hear, oh, hear your coun - try call you! To arms, to arms, to arms!
2. Fear no dan - ger, shun no la - bor! To arms, to arms, to arms!

mf

f

Up, lest worse than death be - fall you! To arms, to arms, to arms!
Up with ri - fle, pike and sa - ber! To arms, to arms, to arms!

f

mf

Lo, the bea - con fires are light-ed! To arms, to arms, to arms!
Shoul - der press - ing close to shoul - der, To arms, to arms, to arms!

mf

cresc. *ff*

Let our hearts be now u - nit - ed, all u - nit - ed, To arms, to arms, to arms!
Let the odds make brave hearts bolder, each heart bolder, To arms, to arms, to arms!

cresc. *ff*

HUNTING SONG

257

Arthur W. Colton

Carl Maria von Weber
From "Der Freischütz"

Molto vivace

pp

cresc. poco a poco

ff

Now

Now fol - low, now

ff

Now fol - low, now

ff

fol - low. Hark, hark to the horns giv - ing warn - ing, The
fol - low. Hark,
fol - low. Hark,

hounds are a-broad on the hills of the morning, The hounds are a-broad on the

hills of the morn - ing, Mount and a - way - - - -

staccato

ff

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The voice part consists of two systems of staves. The first system has two staves with lyrics: 'fol - low. Hark, hark to the horns giv - ing warn - ing, The fol - low. Hark, fol - low. Hark,'. The second system also has two staves with lyrics: 'hounds are a-broad on the hills of the morning, The hounds are a-broad on the hills of the morn - ing, Mount and a - way - - - -'. The piano accompaniment is written in grand staff notation (treble and bass clefs). It includes various musical notations such as chords, single notes, and rests. Specific markings include 'staccato' in the middle of the piano part and 'ff' (fortissimo) at the bottom right. The score is printed on aged, slightly yellowed paper.

Make no de - lay Now
now fol-low, now fol - low,
fol - low. Now fol - low! Now
Now fol - low, now fol - low,
fol - low! Hark, hark to the horns giv - ing

warn - ing! The hounds are 2 - broad on the
 hills of the morn - ing. *ff* Now
 Now fol-low, now fol-low,
 fol - low, now fol - low!
 now fol-low, now fol-low,

The musical score is written for voice and piano. The vocal part is in a single line with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into four systems. The first system contains the first line of the vocal melody and its piano accompaniment. The second system contains the second line of the vocal melody and its piano accompaniment. The third system contains the third line of the vocal melody and its piano accompaniment. The fourth system contains the fourth line of the vocal melody and its piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are written below the vocal staff.

261

[illegible]

SANCTUS

Wolfgang Amadeus Mozart
From the Twelfth Mass

Adagio

f Ho - ly, Ho - ly, Ho - ly, Ho - ly, *p* Ho - ly,

Adagio

Lord God of Sab - a - oth! Ho - - - ly Lord God of

Ho - ly, Ho - ly, Ho - ly, Lord God of Sab - a - oth,

Ho - ly, Ho - ly, Ho -

Sab - - - a - oth!

ly, Sab - - a - oth! Ho - ly, Lord, Lord God of

ly, Ho - - - ly, *f*

Sab - a - oth

Sab - a - oth! Ho - ly, Hol - y, Ho - ly, Ho - ly,

Ho - ly Lord, Ho - ly Lord, Lord

God of Sab - a - oth! Heav-en and

Heav-en

Allegro *f*

Allegro *f*

earth full of Thy glo-ry, Thy glo - ry,

earth are full of Thy glo-ry, Thy glo - ry,

Heav-en, earth, full of Thy glo-ry, Thy glo - ry,

Heav-en and earth are full of Thy glo-ry, Thy glo-ry,
Heav-en, earth,

Heav-en and earth are full of Thy glo-ry, Thy glo-ry,

Glo - - - - - ry be to Thee!

p

Ho - san - na

p

cres - - - cen - - - do

in the high - est!

cres - - - cen - - - do

cres - - - cen - - - do

f

f

Ho - san-na in the high - est. est.

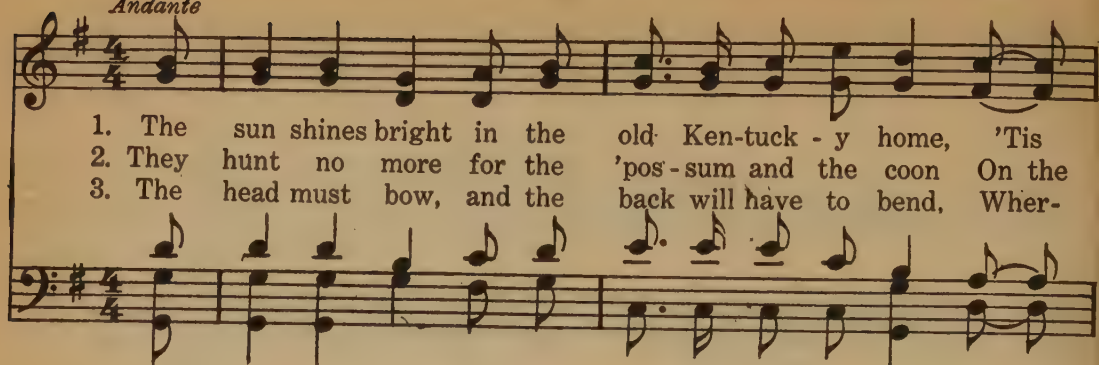
f

1 2

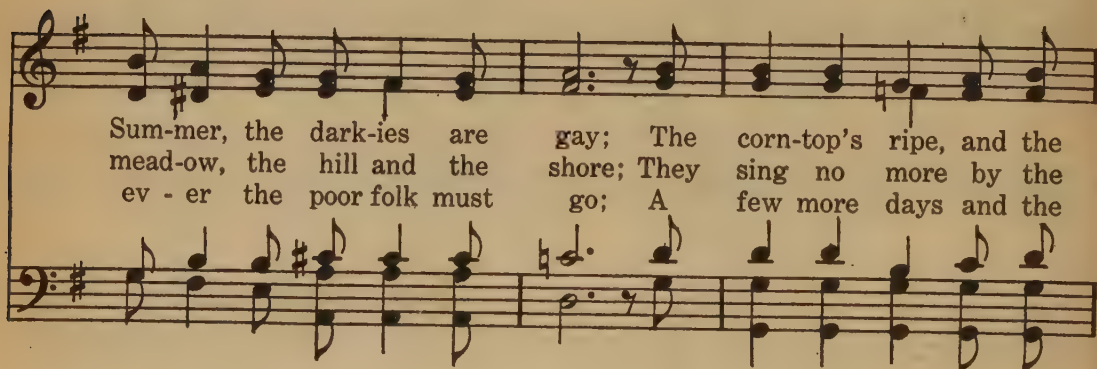
1 2

MY OLD KENTUCKY HOME

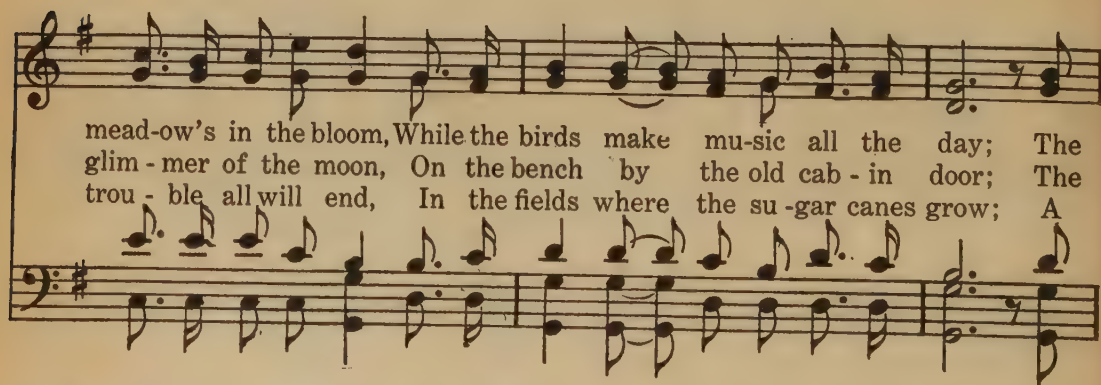
Stephen C. Foster

Andante


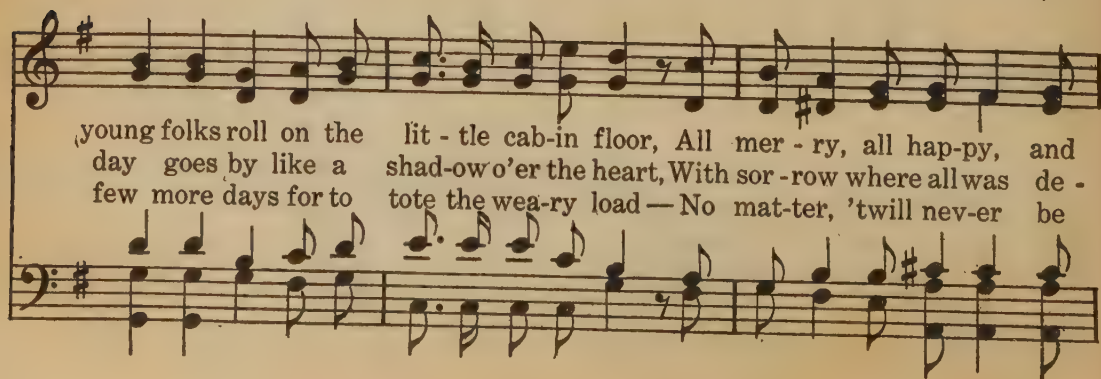
1. The sun shines bright in the old Ken-tuck - y home, 'Tis
 2. They hunt no more for the 'pos-sum and the coon On the
 3. The head must bow, and the back will have to bend, Wher-



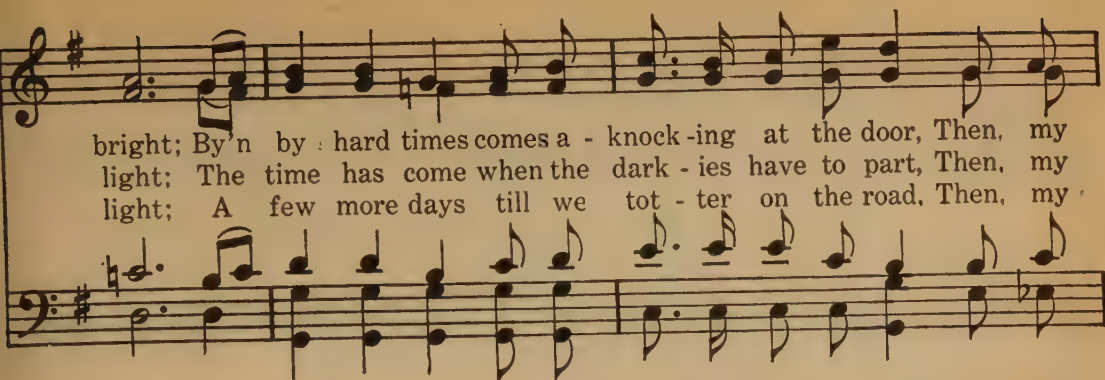
Sum-mer, the dark-ies are gay; The corn-top's ripe, and the
 mead-ow, the hill and the shore; They sing no more by the
 ev - er the poor folk must go; A few more days and the



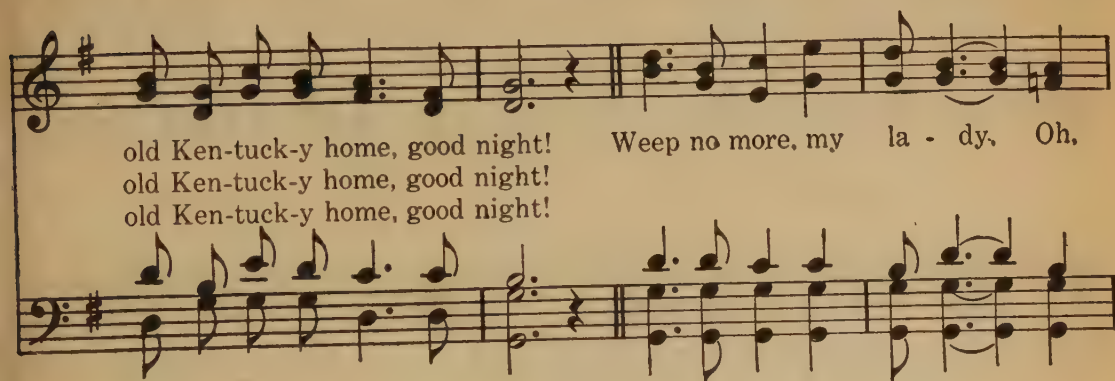
mead-ow's in the bloom, While the birds make mu-sic all the day; The
 glim-mer of the moon, On the bench by the old cab-in door; The
 trou-ble all will end, In the fields where the su-gar canes grow; A



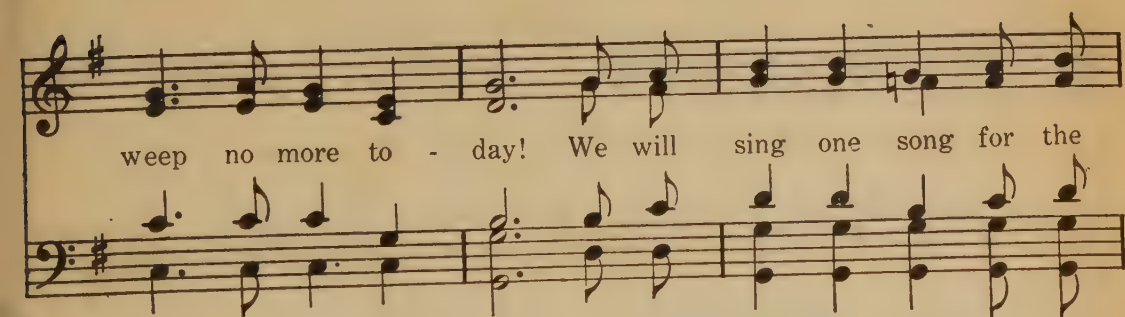
young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py, and
 day goes by like a shad-ow o'er the heart, With sor-row where all was de-
 few more days for to tote the wea-ry load — No mat-ter, 'twill nev-er be



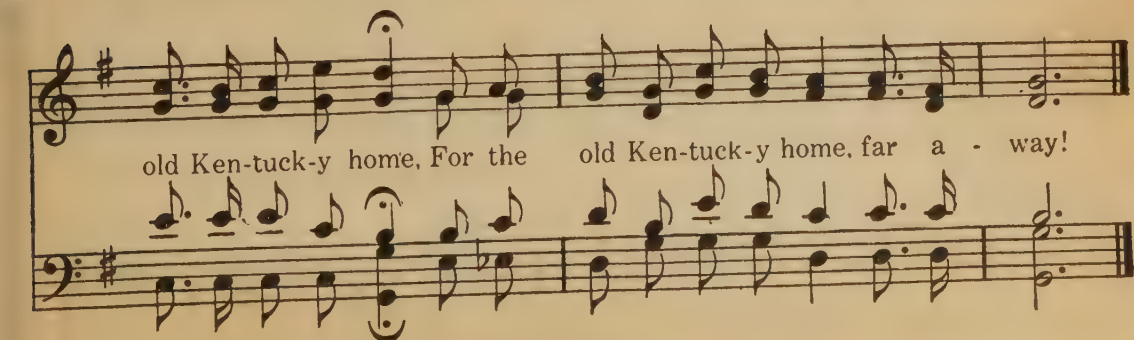
bright; By'n by : hard times comes a - knock - ing at the door, Then, my
light; The time has come when the dark - ies have to part, Then, my
light; A few more days till we tot - ter on the road, Then, my



old Ken-tuck-y home, good night! Weep no more, my la - dy, Oh,
old Ken-tuck-y home, good night!
old Ken-tuck-y home, good night!



weep no more to - day! We will sing one song for the



old Ken-tuck-y home, For the old Ken-tuck-y home, far a - way!

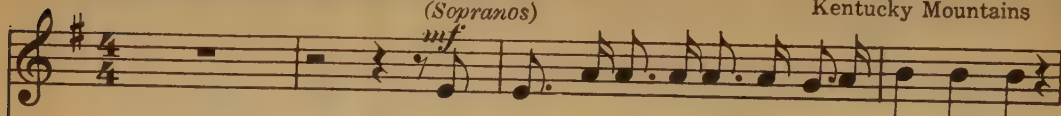
THE LOWLANDS LOW

English Folk Song.
Words and melody
preserved in the
Kentucky Mountains

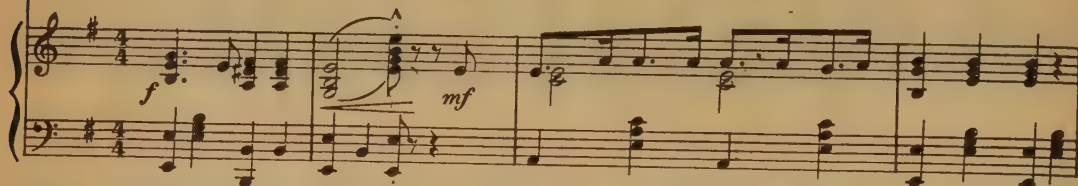
Moderately (with well marked rhythm)

(Sopranos)

mf



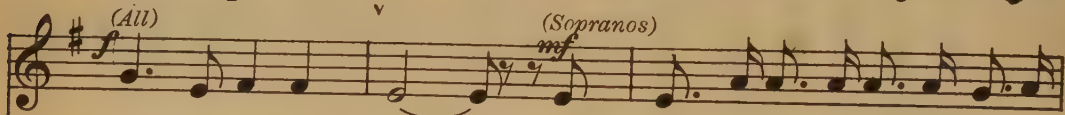
1. There was a ship a-sail-ing in the North Coun-tree,



(All)

(Sopranos)

mf

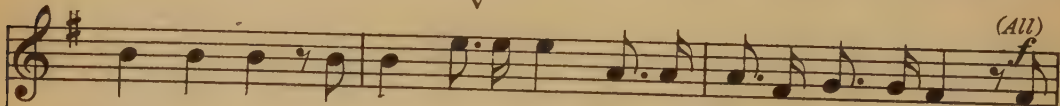


O the low-lands low! . . . There was a ship a-sail-ing in the

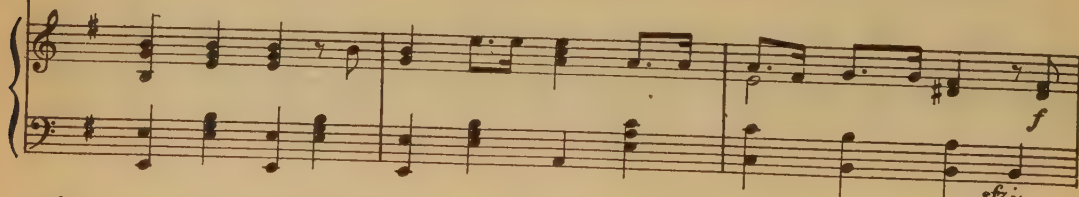


(All)

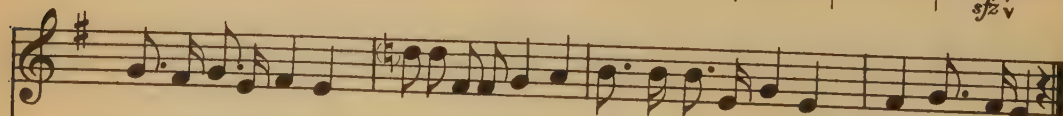
f



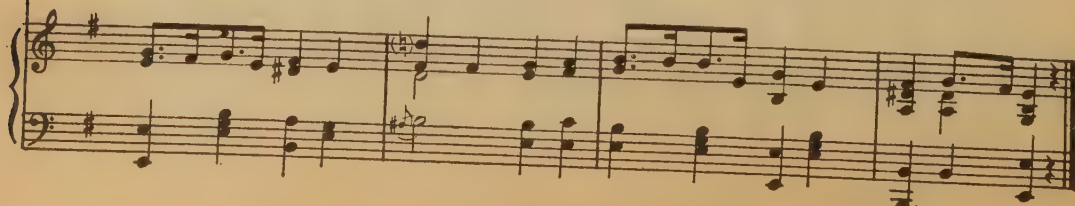
North Coun - tree, It went by the name of The Yel - low Gold - en Tree, A



sfz



sail - ing in the low-lands, la, la, O so low! A -sail-ing in the low-lands, Lor' down so low!



2. It hadn't sailed for past weeks two or three;
 O the lowlands, low!
 It hadn't sailed for past weeks two or three,
 Until it came in sight of *The Turkish Chivalree*,
 A-sailing in the lowlands, la la, O so low!
 A-sailing in the lowlands, Lor' down so low.
3. "O Captain! O Captain!" the Captain's boy cried:
 O the lowlands, low!
 "O Captain! O Captain!" the Captain's boy cried,
 "It's what will you give me to sink her in the tide?
 To sink her in the lowlands, la la, O so low!
 To sink her in the lowlands, Lor' down so low."
4. "It's I will give you gold, and I will give you fee:"
 O the lowlands, low!
 "It's I will give you gold, and I will give you fee,
 And my oldest daughter your wedded wife shall be,
 To sink her in the lowlands, la la, O so low!
 To sink her in the lowlands, Lor' down so low!"
5. This boy beat his breast and away swam he:
 O the lowlands, low!
 This boy beat his breast and away swam he,
 He swam till he came to *The Turkish Chivalree*,
 A-sailing in the lowlands, la la, O so low!
 A-sailing in the lowlands, Lor' down so low.
6. This boy had an augur just fitted for his use:
 O the lowlands, low!
 This boy had an augur just fitted for his use:
 He bored nine holes in the bottom all at once;
 He sunk her in the lowlands, la la, O so low!
 He sunk her in the lowlands, Lor' down so low.
7. Some were at cards while others were at dice:
 O the lowlands, low!
 Some were at cards while others were at dice,
 And some were giving the best of advice
 To keep them from the lowlands, la la, O so low!
 To keep them from the lowlands, Lor' down so low.
8. Some cut their caps, while others cut their hats:
 O the lowlands, low!
 Some cut their caps, while others cut their hats,
 All for to stop up the salt-water gaps,
 To keep them from the lowlands, la la, O so low!
 To keep them from the lowlands, Lor' down so low!
9. This boy beat his breast and away swam he:
 O the lowlands, low!
 This boy beat his breast and away swam he,
 He swam till he came to *The Yellow Golden Tree*,
 A-sailing in the lowlands, la la, O so low!
 A-sailing in the lowlands, Lor' down so low.
10. "O Captain, O Captain! It's take me on board:"
 O the lowlands, low!
 "O Captain, O Captain! It's take me on board,
 For I have been as good as my word:
 I sank her in the lowlands, la la, O so low!
 I sank her in the lowlands, Lor' down so low!"
11. They threw him a rope all on the larboard side:
 O the lowlands, low!
 They threw him a rope all on the larboard side,
 They swept him away by the wind and tide,
 They sunk him in the lowlands, la la, O so low!
 They sunk him in the lowlands, Lor' down so low.

SWING LOW, SWEET CHARIOT

Negro Spiritual

Moderato
mp

Swing low, sweet char - i - ot, Com-in' for to car-ry me

home! Swing low, sweet char - i ot,

Com-in' for to car-ry me home!

1. I looked o-ver Jor-dan, and
2. If you get there be-
3. I'm some-times up an'

what did I see, Com-in' for to car-ry me home? A
fore I do, Com-in' for to car-ry me home! Tell
some-times down, Com-in' for to car-ry me home! But

band of an - gels, com - in' aft - er me,
all my friends I'm com - in' too,
still my soul feels Heav - en - ward boun'

p *mp*
Com-in' for to car-ry me home! Swing low, sweet char - i - ot,

p *mp*
Com - in' for to car - ry me home, Swing low, sweet

p *rall.* *pp*
char - i - ot. Com-in' for to car-ry me home!
p *rall.* *pp*

THE THREE MINSTRELS

Translated from Georg Scheurlin

Ignaz Brüll

mf Allegro moderato

What sounds are those that wake the night? Three

min - strels wan-der by star - ry light; Each car - ols a bal - lad

old yet new, A song of love and of hearts e'er true, Of

hearts e'er true . . .

hearts e'er true . . .

hearts e'er true . . . The first one up - lifts his

mf *p*

"My love, I loved her for many a year, And

voice so clear; *p*

This system contains the first two staves of music. The treble staff begins with a melodic line marked *mf*, followed by a phrase marked *p*. The bass staff provides a harmonic accompaniment, also marked *p* at the end. The lyrics are split between the two staves.

pp

still would hold her with - in my heart, But Fate de-creed that we

pp

This system contains the next two staves. The treble staff has a phrase marked *pp*. The bass staff continues the accompaniment, also marked *pp* at the end. The lyrics continue across the staves.

We needs must part! . . .

p

needs must part, We needs must part!" . . . The

This system contains the third and fourth staves. The treble staff features a phrase marked *p*. The bass staff includes a measure with a common time signature change (C) and a phrase marked *p* at the end. The lyrics are split between the staves.

mf

sec - ond plucked a sprig of rue: "Tho' far I wan-der, my

mf

This system contains the fifth and sixth staves. The treble staff has a phrase marked *mf*. The bass staff continues the accompaniment, also marked *mf* at the end. The lyrics continue across the staves.

heart is true: Tho' o - ceans part us for e'er and e'er, Still

p

p

ev - - - - er

love's young dream shall be ev - er fair, Be ev - er

fair!" But sad was the song the third one

poco rall.

But *poco rall.*

pp a tempo

sang, . . . As through the for - est his sweet voice

pp a tempo

rang: . . . "My

rang: "My love . . . she lies in the
rang: . . . "My

mf

rang: "My love she lies in the church-yard lot, But

church - yard . . . lot, . . . But in . . my heart blooms for -

in my heart blooms for - get-me-not, But in . . my heart blooms for -

get - me - not, But in . . my heart blooms, for -

p *dim. poco a poco* yes

p *dim. poco a poco* yes

blooms, . . for - get - - me - not!"

get . . me - not, Oh, for - get - me - not!"

rall. *pp*

pp not!"

MAY SONG
(CHORUS OF SHEPHERDS)

Franz Schubert

Allegretto
p

Ho, for the meadows, O shep-herd-ess ros - y! Hast - en, O haste, to the

danc - ing to - day! Joy of the spring-tide is yours for the tak - ing;

Love and de - light are for ev - er-more May!

Ho for the mead-ows, O shep-herd-ess ros - y,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord of F#3 and C#4, followed by a half note chord of G3 and C#4, and a whole note chord of F#3 and C#4. The piano part features a steady eighth-note accompaniment in the right hand.

Hast-en, O haste, to the danc-ing to - day! Love and de-

This system contains the next two staves of music. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line.

light are for - ev - er-more May, ev - er-more May!

This system contains the final two staves of music. The vocal line concludes with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with a half note chord of F#3 and C#4, followed by a whole note chord of G3 and C#4. The system ends with a double bar line.

p Ho for the mead-ows, O shep-herd-ess ros - y! Hast - en, O

haste, to the danc-ing a - way! Joy of the springtide is yours for the

tak-ing; Love and de-light are for - ev - er-more May,

ev - er-more May, ev - er May!

ev - er-more May, ev - er

May! ev - er - more May!

HAIL, SMILING MORN

T. H. Severn
Allegro moderato

Reginald Spofforth

Hail, - - - - -

f Hail, hail, smil - ing morn. smil - ing morn, That morn - - - - -

p tips the hills with gold, That tips the hills with gold, *mf* Whose

Whose ros - y fin-gers ope the gates of day - - - - -

- - - - - ope the *cresc.*

gates, the gates of day! Hail. hail, hail, hail! Who the gay face - - of
the gates of day!

This system consists of two staves. The upper staff has a treble clef and contains the melody with lyrics. The lower staff has a bass clef and provides harmonic accompaniment. Dynamics include *f* (forte) and accents (>). The key signature has one sharp (F#).

un-fold - - - - -
na-ture doth un - fold, Who the gay face of na-ture doth un -

This system continues the melody and accompaniment. It features a long horizontal line above the staff indicating a sustained note or a long phrase. The lyrics are split across the two staves.

flies a -
fold, At whose bright pres-ence dark-ness flies a - way,

This system continues the musical piece. Dynamics include *p* (piano) and *mf* (mezzo-forte). The melody and accompaniment are shown on two staves.

way, flies a - way, flies a - way, dark - ness flies a -

This system concludes the page. Dynamics include *pp* (pianissimo), *mf*, and *cresc.* (crescendo). The melody and accompaniment are shown on two staves.

way, Dark - ness flies a - way, At whose bright pres-ence

This system features a grand staff with treble and bass clefs. The melody is primarily in the treble clef, with accompaniment in the bass clef. Dynamics include accents (>) and a forte (f) marking. The lyrics are written below the notes.

flies a - way,

dark-ness flies a - way, dark-ness flies a - way, flies a -
flies - - - - - a-way, a -

a - way,

This system continues the melody and accompaniment. It includes a long horizontal line for the lyrics "flies a - way," and another line for "dark-ness flies a - way, flies a - flies - - - - - a-way, a -". The bass line has a long note with a slur.

way, - - - - -

way a - way, a - way, a -

flies a - way, flies a -

This system continues the musical progression. The lyrics "way, - - - - -" and "way a - way, a - way, a -" are spread across the system. The bass line continues with long notes and slurs.

.. Hail, hail, hail, hail, hail, hail, hail, hail!

way, way

This system concludes the piece with a series of accented eighth notes in the treble clef, corresponding to the lyrics "Hail, hail, hail, hail, hail, hail, hail, hail!". The bass line has a final long note with a slur. Dynamics include accents (>) and a forte (f) marking.

Virginia Version

Daniel D. Emmett

mf Allegro

1. { I wish I was in de lan' ob cot-ton, Old times dere is
'Tis dere we pass'd such pleas-ant hours 'Mid de for-es'

2. { O gay de times we had to ged-der; Cared not we for
'Twas al-ways gay an' pleas-ant dere; Ne'er a cloud an'

not for-got-ten, Look a-way! Look a-way! Look a-way! Dix-ie land.
leaves an' flow'rs, Look a-way! Look a-way! Look a-way! Dix-ie land.
wind or wed-der, Look a-way! Look a-way! Look a-way! Dix-ie land.
ne'er a care, Look a-way! Look a-way! Look a-way! Dix-ie land,

Den I wish I was in Dix-ie, Hoo-ray, Hoo-ray! In Dix-ie land I'll
Hoo-ray! Hoo-ray!

take my stand, To lib and die in Dix-ie, A-way a-way, A-
A-way, a-way, a-way,

way down south in Dix-ie, A-way, A-way, A-way down south in Dix-ie.
A-way, a-way,

TRANSFORMATION

From the Russian

Cesar Cui

p Andantino

SOLO OR CHORUS

The brook in the spring-time is glee - ful and bold; . . .

p Now

wink - ing and blink - ing, now flash - ing with gold. . . . Its

mf

hur - ry - ing

elf - in voic - es are heard in the heart, They

hur - ry - ing

f *p*

voic - es ring in the glad heart,

mf *p*

mur - mur, mur-mur "O Spring-time, how love-ly thou art!"

SOLO OR CHORUS

The

brook in the au - tumn, so wan and un - blest, Is

cloud - ed and wea - ry and long - ing for rest. . . . The

rest of the ice - bound, no long - er to flow, . . . To
long - - er to flow,
rest with - out . . flow; Sleep,

sleep, . . to dream, dream in the snow!

CROSSING THE BAR

Alfred, Lord Tennyson

Sir Joseph Barnby

Sun - set and eve-ning star, And one clear call for me! And may there

be no moan-ing of the bar When I put out to sea. But such a

tide as mov-ing seems a-sleep, Too full for sound or foam, When that which

drew from out the bound-less deep Turns a - gain home.

Two --

Twilight and evening bell, And after that the dark; And may there
light and evening bell,

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The music is in 4/4 time. The lyrics are written below the staves, with some words split across lines.

be no sadness of farewell When I embark! For, though from out our

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains two sharps. The music is in 4/4 time. The lyrics are written below the staves. The word "crescendo" is written above the staff.

bourne of time and place The flood may bear me far, . . . I

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains two sharps. The music is in 4/4 time. The lyrics are written below the staves. The word "accel." is written above the staff.

hope to see my Pilot face to face, When I have crossed the bar!

This system contains the final two staves of music on this page. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains two sharps. The music is in 4/4 time. The lyrics are written below the staves. The word "a tempo" is written above the staff.

O HEAVENLY AÏDA

[CELESTE AÏDA]

Giuseppe Verdi

Andantino *p*

Heav'n - ly A - i - da;.. beau - ty.. re-splend - ent,..

ff *pp* *p*

Ra - di - ant flow - er, bloom - ing.. and bright,

Queen - ly.. thou reign - est o'er me tran-scend - ent, Bathing my

spir - it in beau-ty's light. Would that thy

bright skies once more be - hold - ing, Breathing the soft air of thy na-tive land Round thy fair

Next the Sun to
brow a di - a - dem fold - ing, Thine were a throne

NOTE: From * to * and * * to * * the trill may be eliminated and D sustained

stand! Ah! [Hum] Mm *p*

Ah! [Hum] Mm *p*

Heav'n - ly . . A - i - da, . . .

[Hum] Mm

Mm Mm

Beau - ty . . re - splend - ent Ra - di - ant

Mm Mm

Mm Mm

Mm Mm Mm

flow - er, Bloom - ing . and bright,

Mm Mm

Mm Queen - ly . . thou reign - est O'er me tran - scend - ent, Bath - ing my

Mm spir - it in beau - ty's light. There were a throne next the sun : to

cresc.

stand, A throne next the sun to stand

ff

ff

Red. *

SONG OF THE FORSAKEN

Adapted from the German

Johannes Brahms
From *Zigeunerlieder*

Allegro agitato

f

*Tzi - ga - ny, ah, bow your

Allegro agitato

f

fid - dle strong and loud, ... Sing of her who

broke her troth and false - ly vowed! Set your strings all

p

mp

* Pronounced tsé gá-ne. A Gypsy.

wail - ing, moan - ing, sob-bing, yearn - - - - ing,

Bring me scald - ing tears to cool my cheeks, mad burn - - - -

ing!

dim. *pp*

NOW LET EVERY TONGUE ADORE THEE

From the German

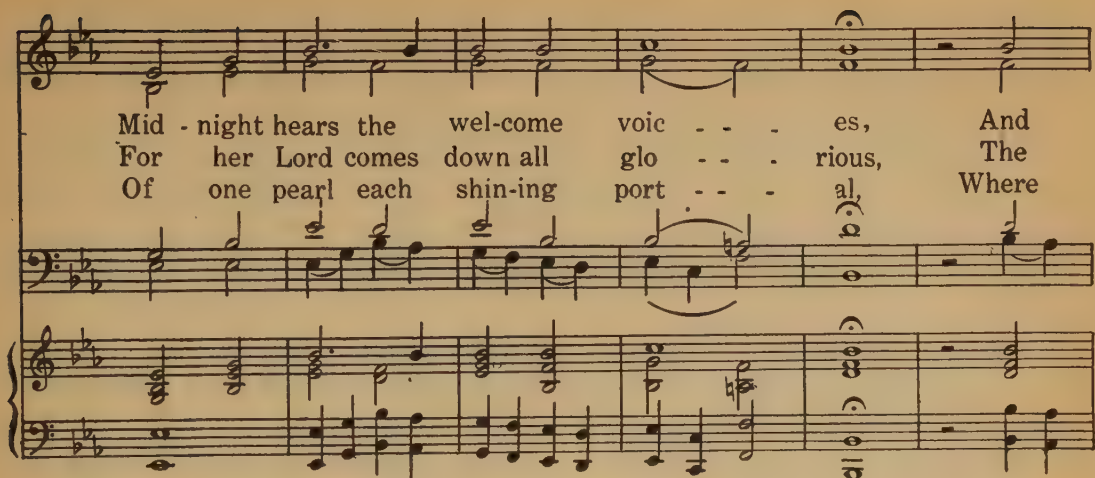
Johann Sebastian Bach

From *Sleepers Wake**Moderato*

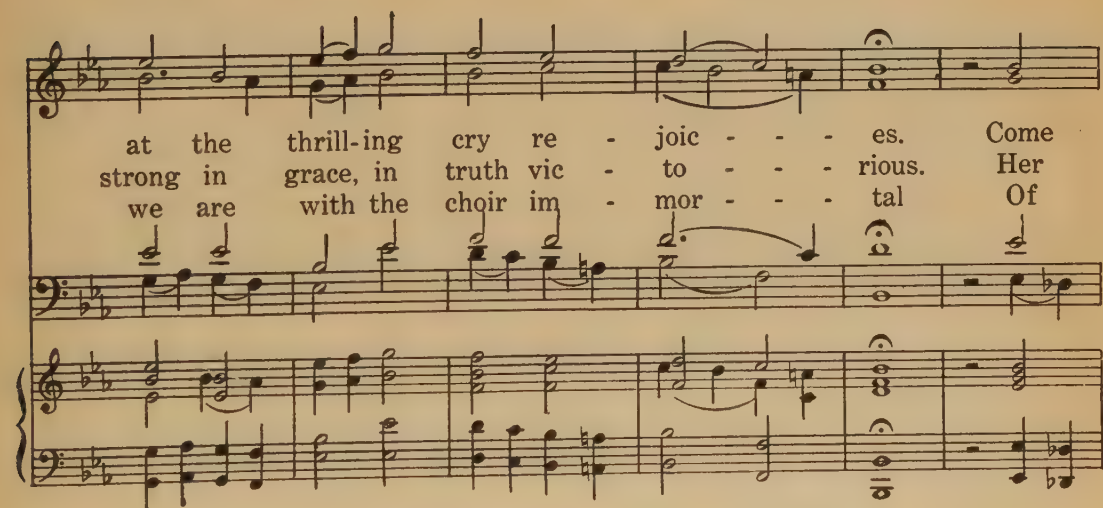
1. "Wake, a - wake, for night is fly - ing!"
 2. Zi - on hears the watch - men sing - ing
 3. Now let all the heav'ns a - dore . . . Thee

The watch-men on . . the heights are cry - - - ing:
 And all her heart with joy is spring - - - ing:
 And men to an - gels sing be - fore . . . Thee

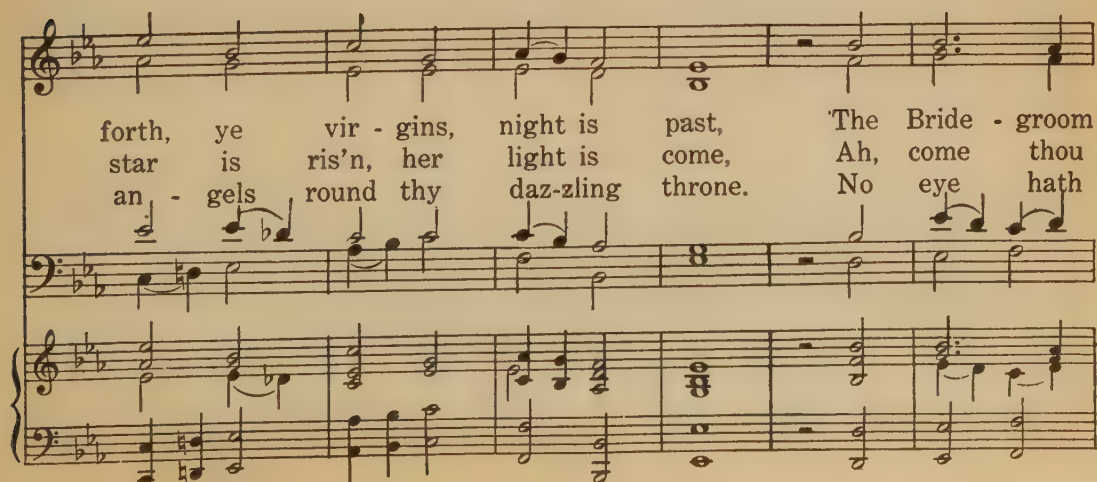
A - wake, Je - ru - sa - lem, at last!
 She wakes, she ris - es from her gloom:
 With harp and cym - bal's clear - est tone.



Mid - night hears the wel - come voic - - - es, And
 For her Lord comes down all glo - - - rious, The
 Of one pearl each shin - ing port - - - al, Where



at the thrill - ing cry re - joic - - - es. Come
 strong in grace, in truth vic - to - - - rious. Her
 we are with the choir im - mor - - - tal Of



forth, ye vir - gins, night is past, The Bride - groom
 star is ris'n, her light is come, Ah, come thou
 an - gels round thy daz - zling throne. No eye hath

comes; a - wake! Your lamps with glad - ness take.
 bless - ed Lord, O Je - sus, Son of God!
 seen, nor ear Hath yet at - tained to hear

Al - le - lu - ia! And for His mar - riage
 Al - le - lu - ia, We fol - low till the
 What there is ours! But we re - joice to

feast pre - pare, For ye must go to meet Him there.
 halls we see Where Thou hast bid us sup with Thee.
 sing to Thee Our hymn of joy e - ter - nal - ly.

NOW THANK WE ALL OUR GOD

297

From the German

Johann Sebastian Bach

Maestoso ***f***

1. Now thank we all our God
won - drous things hath done

2. Oh may this bount - eous God
ev - er joy - ful hearts

Maestoso ***f***

With heart and hands and
In whom His word re -
Thro' all our life be
And bless - ed peace to

voic - es.
joic - es.
near us.
cheer us.

Who
With

8

1

1

NOW THANK WE ALL OUR GOD

Who from our moth - er's arms
And keep us in His grace,

Hath blessed us
And guide us

on our way.
when per - plexed,

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final line of the vocal melody and the piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The vocal melody is written in a soprano or alto clef. The lyrics are written below the vocal melody. The score is printed on a single page with a cream-colored background.

With count-less gifts of love,
And save us from all ills

ff

ff And still is ours to-day.
ff In this world and the next.

rit.

RIMA FLOOD

Adapted from the German

Johannes Brahms
From *Zigeunerlieder*

Allegro molto
f *unison*

Why is Ri - ma flood so drear, That runs.. dark and

unison

Allegro molto

high? There I come to mourn a - lone O'er

love ... gone ... by! Mad the wave crest,

cresc. poco a poco
p

p

p *cresc. poco a poco*

'Wild the foam cloud, Grim the frown-ing cliff a - long the

f

f

This system contains the first two staves of music. The vocal staves (treble and bass clef) have a key signature of two flats and a common time signature. The lyrics are written below the vocal staves. The piano accompaniment is shown in grand staff notation (treble and bass clef). The first staff of the piano part has a forte (*f*) dynamic marking.

shore; There by Ri - ma tor - rent I will

f *unison*

f *unison*

This system contains the next two staves of music. The vocal staves continue the melody. The piano accompaniment continues in grand staff notation. The lyrics are written below the vocal staves. The first staff of the piano part has a forte (*f*) dynamic marking. The word "unison" is written above the vocal staves.

Weep my love . . for - ev - er - more.

This system contains the final two staves of music. The vocal staves conclude the piece. The piano accompaniment concludes in grand staff notation. The lyrics are written below the vocal staves.

HEAR US, LORD

Felix Mendelssohn

Hear, O Lord, and

Hear, oh, hear us, Lord! Hear... us . Hear and

And tar-ry not lon - ger, and

save us; And tar - - - - ry not lon - ger, And

save us, and tar - - - - - ry not lon - ger, And

tar - ry not lon - ger, And tar - - - - ry not

tar - - - - - ry. not lon-ger, And tar - - - - ry, . . . tar -

lon - - - - - ger. And tar - - - -

ry not lon - - - - ger. For - give the trans - gres - sions

of thy peo - ple, of thy

For - give the trans gres - sions

And gath - er them to - geth - er,
 peo - ple And gath - er them to -

And gath - er them to - geth - - - - - er, and
 gath - er them to - geth - er with - in, with - in thy
 geth - - - - - er . . . with - in - - - - - thy
 gath - er them to - geth - er,

dwel - - - ing. Hear us, hear us, Lord, and
 dwell - ing. Hear us, Lord, and save us and tar -

tar - ry not lon - ger, and tar - ry not lon -
 tar - - - - - ry not lon - ger, and tar - - - - - ry not

- - - - - ry not lon - ger, and tar - - - - - ry not
 ger,
 lon - ger, And tar - - - - - ry not lon - ger.
 lon - ger, And tar - - - - - ry not lon - - - - - ger.

VICTORY MARCH

Robert A. Coan

Mayhew L. Lake

1. Al - ma Ma - ter, we
2. Al - ma Ma - ter, a

With spirit
ff

laud thee to - day ! Al - ma Ma - ter, we're loy - al for
trib - ute of praise To thy glo - ry and fame we will

aye! All thy chil - dren shall re - joice,
raise As the long years come and go,

NOTE: If a sufficient number of tenors is available, they should be divided, one half singing the tenor part, the other the soprano (melody) part.

voice
glow

... And chant thy name with heart and voice, with heart and voice.
... Still strong-er yet our love shall glow, our love shall glow.

voice.
glow.

voice, with heart and voice.
glow, our love shall glow.

swing - ing,

Refrain
ff

And its hep, hep, hep, hep, ev - er for - ward, vic - to - ry,

ff

Swing - ing,

ff

ring - ing,

Hear our voic-es, vic - to - ry, Home the vic - t'ry bring - ing,

ring - ing,

VICTORY MARCH (Continued)

Hep, hep, hep, hep, Songs of tri - umph sing - ing,

Hip, hip, hur - ray! We will cheer the boys to day, And its

long, we'll

hep, hep, hep, hep, as we march a - long to vic - t'ry,

long, We'll

cresc.

song, With

fill the air with songs of vic-t'ry, voic-es fresh and strong. And we will

song, With

boys,

cheer for our gal-lant, gal-lant boys, As we come

boys,

march-ing, march-ing home! - - - - - And it's

Come march-ing home. home.

1 2

1 2

fff *ff* *ff* *ff*

THE MINSTREL BOY

Thomas Moore

Irish Melody

Moderato

mf

1. The min-strel boy to the war is gone, In the ranks of death you'll
 2. The min-strel fell, but the foeman's chain Could not bring his proud soul

mf

find . . . him; His fa - ther's sword he has gird - ed on, And his
 un - - - der; The harp he loved ne'er spoke a - gain, For he

wild harp slung . . . be - hind . . . him. "Land of song" said the
 tore its chords . . . a - sun - der. And said, "No chains shall

f

"Tho' Thou *ritard.* *a tempo*
 war-rrior bard, "Tho' all the world be - tray thee, One sword, at least, thy
 sul - ly thee, Thou soul of love and brav'-ry! Thy songs were made for the

ritard.

right shall guard, One . . . faith - ful harp shall praise . . . thee!"
 brave and free, They shall nev - er sound in slav' - ry!

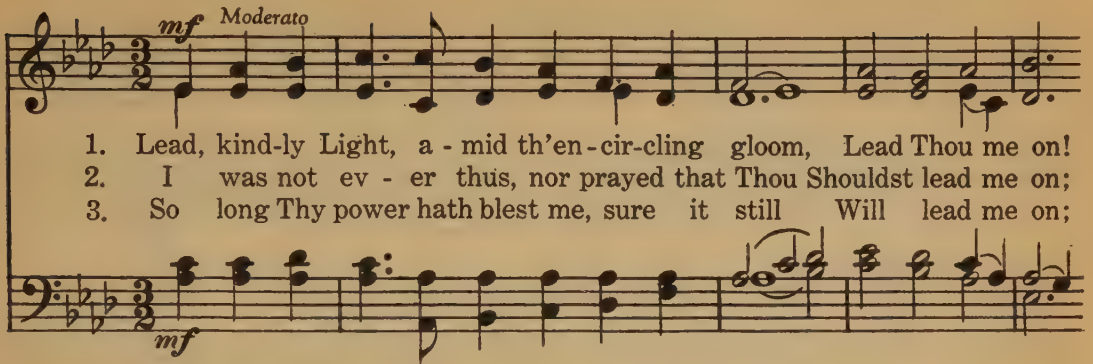
LEAD, KINDLY LIGHT

309

John Henry Newman

John B. Dykes

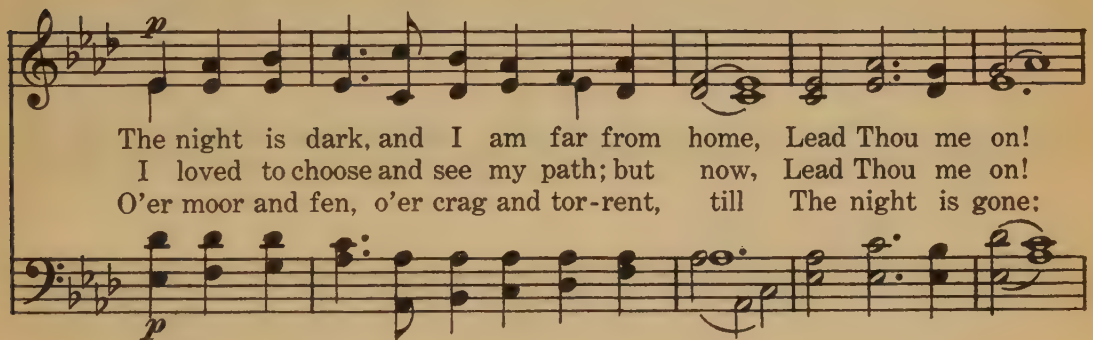
mf *Moderato*



1. Lead, kind-ly Light, a - mid th'en-cir-ling gloom, Lead Thou me on!
 2. I was not ev - er thus, nor prayed that Thou Shouldst lead me on;
 3. So long Thy power hath blest me, sure it still Will lead me on;

mf

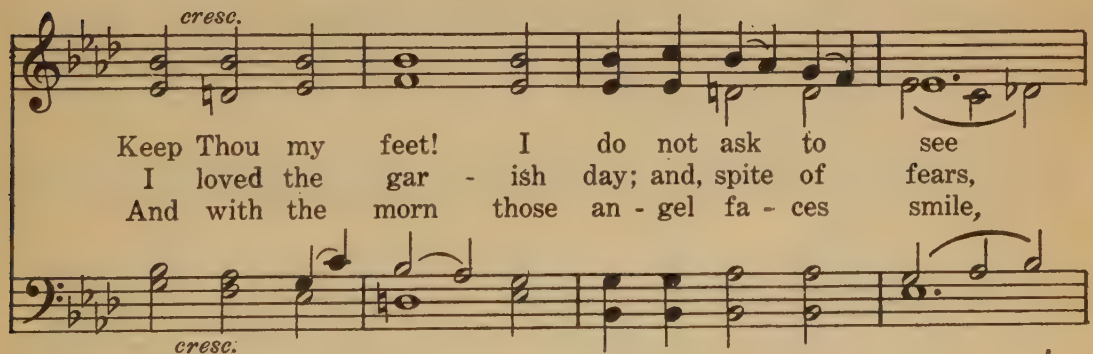
p



The night is dark, and I am far from home, Lead Thou me on!
 I loved to choose and see my path; but now, Lead Thou me on!
 O'er moor and fen, o'er crag and tor-rent, till The night is gone:

p

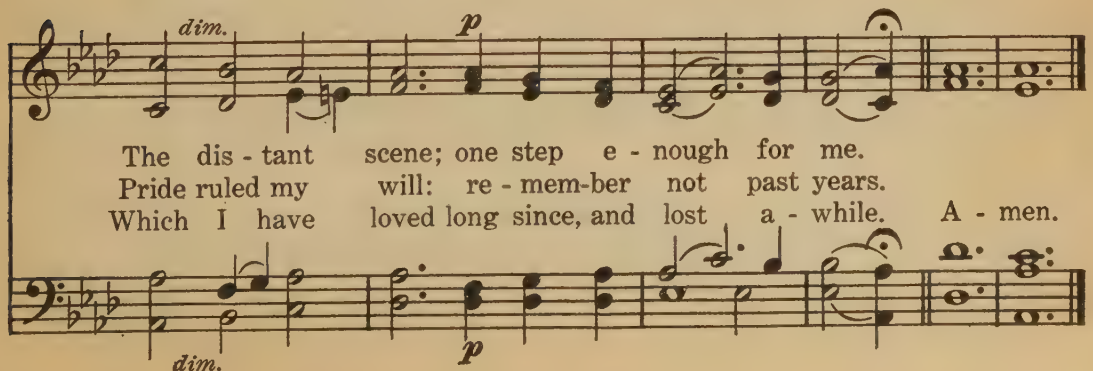
cresc.



Keep Thou my feet! I do not ask to see
 I loved the gar - ish day; and, spite of fears,
 And with the morn those an - gel fa - ces smile,

cresc.

dim. *p*



The dis - tant scene; one step e - nough for me.
 Pride ruled my will: re - mem-ber not past years.
 Which I have loved long since, and lost a - while. A - men.

dim. *p*

ALL SOULS' DAY

From the German

Richard Strauss

Tranquillo

p

Red.

*

Red.

*

Red.

p

Bring mignonette, with mem'ry's haunting

p

* Red.

*

mf

fra - grance, The last red as - ter still in bloom to - day; And let us

mf

mf

Red.

*

Red.

*

Red.

*

pp
talk - a - gain of love, low mur - m'ring, As once in

pp

dolcissimo
pp *cresc.*

Red. * *Red.* * *Red.* * *Red.* *

May Give me your hand in

p

mf dim. *p*

Red. * *Red.* * *Red.* * *Red.* *

clasp of si-lent kind-ness, If oth-ers see, . . . it mat-ters not, to-day,

Red. * *Red.*

mf Give me one look of *pp* long re-mem - bered sweet - ness, As *p*

mf *pp*

* *Red.* * *Red.* * *Red.*

con espressione *p* *cresc.*

once in May! All Souls' Day flow'rs on ev'-ry *p* *cresc.*

con espressione *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

grave . . . are glow - ing, Once in the year, for all the

cresc. *3* *3*

Red. * *Red.* * *Red.* *

molto espress.

dead, . . . a day! Come to my heart, . . . that I a - gain may hold you,

f *ff*

f *ff*

f *ff*

p

As once in May, As

p

dim.

p

*Red. * Red. **

once . in May!

espr. *Fine.*

*Red. Red. * Red. * Red.* ** Red.* ** Red. * Red. * Red. **

RAINBOW GOLD.

Benjamin Godard
From Dante

Rather fast, but not hurried

mp

1. On the rock - y shores of the
2. At the dis - tant foot of the

mp

1. On the rock - y shores of the
2. At the dis - tant foot of the

ff *r.h.* *l.h.* *r.h.* *pp*

o - cean, If we would cred - it all the sto - ries that are
rain - bow, 'Tis thus we hear, ac - cord - ing to a leg - end

o - cean, If we would cred - it all the sto - ries that are
rain - bow, 'Tis thus we hear, ac - cord - ing to a leg - end

very lightly *p*

told, :
old, :

f *mp*

In the dusk - y caves by the
When the col - ors climb to the

f *mp*

told, :
old, :

triiiiiiii

ff *l.h.* *r.h.* *pp*

o - cean, Lies hid - den plun - der of the craft - y pi - rates
rain - bow, There may be found a pot of shin - ing yel - low

o - cean, Lies hid - den plun - der of the craft - y pi - rates
rain - bow, There may be found a pot of shin - ing yel - low

delicately

bold, Cap-tain Kidd, who haunt-ed the
gold, So, when next you chance on a

mf

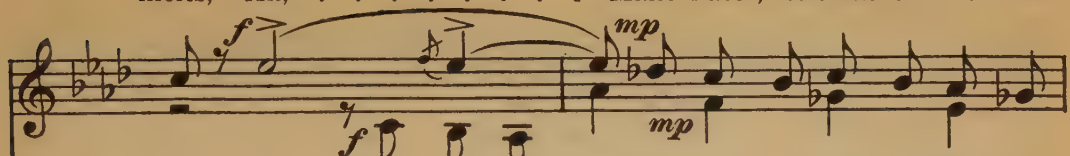
sf *ff* *l.h.* *r.h.*

o - cean, And scores of oth - ers I might men-tion, but I
rain - bow, Be - fore its blue and green and or - ange whol-ly

o - cean, And scores of oth - ers I might men-tion, but I
rain - bow, Be - fore its blue and green and or - ange whol-ly

always delicately

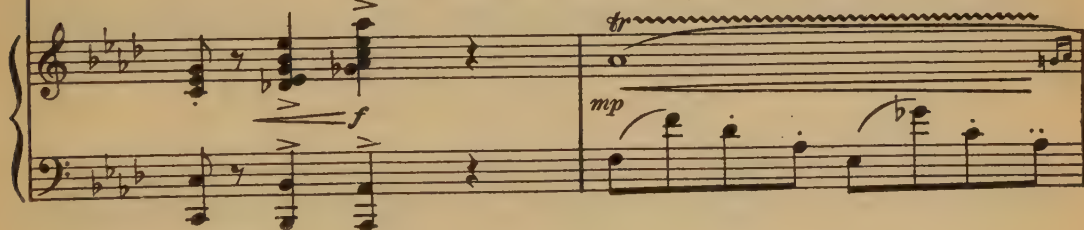
won't, Ah, If you will search the shore with
melts, Ah, Make haste, its treas-ure to se -



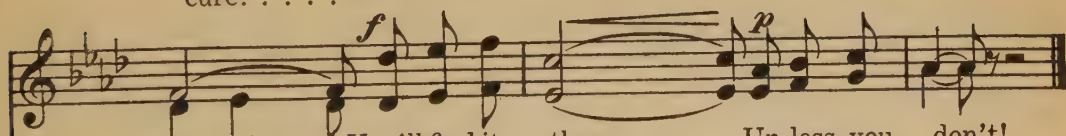
If you will search the shore with
Make haste its treas - ure to se -
won't, Ah, If you will search the shore with
melts, Ah, Make haste, its treas-ure to se -



If you will search the shore with
Make haste its treas - ure to se -

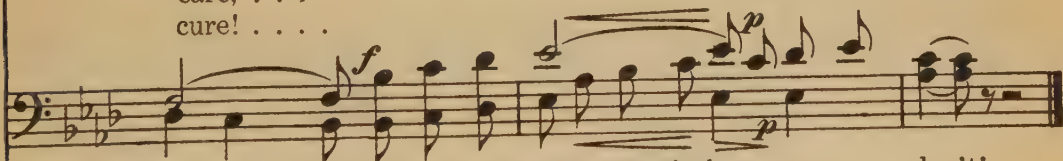


care, . . .
cure!

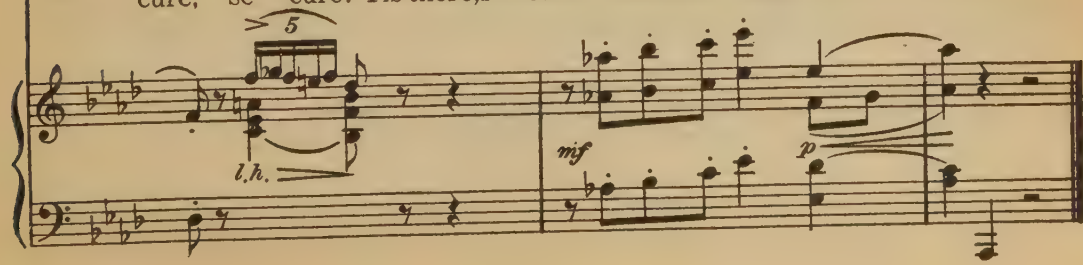


care, with care, You'll find it there Un-less you don't!
cure, se - cure! 'Tis there, I'm sure Or some-where else!

care,
cure!



care, with care, You'll find it there, You find it there, or don't!
cure, se - cure! 'Tis there, I'm sure 'Tis there or some-where else!



OUT AND AWAY

Spanish Folk Song

Allegretto
mf

Out and a - 'way to the green-wood! Spring ev - 'ry heart must en -

thrall... Swing-ing her bright wand she leads us, While

lark and black - bird call. Come a - way!

Come a-way,

Out to the woods and the meads Come a - way,
 . . . a-way, Come a-way, Come a-way,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The music is in 4/4 time. The vocal line begins with the lyrics 'Out to the woods and the meads' and ends with 'Come a - way,'. The piano accompaniment provides a steady harmonic background.

Fol - low the Spring where she leads To the
 . . . a way, . Where she leads, Come a - way To the
 Come a - way,

This system contains the next two staves of music. The vocal line continues with the lyrics 'Fol - low the Spring where she leads To the' and 'Where she leads, Come a - way To the'. The piano accompaniment continues with the same harmonic support.

green-wood, . . . To the green-wood, . . . Come a - way,
 green-wood, the green-wood, green-wood, the green-wood a - way, a -
 To the green - wood Come a - way,

This system contains the final two staves of music. The vocal line concludes with the lyrics 'green-wood, . . . To the green-wood, . . . Come a - way,' and 'green-wood, the green-wood, green-wood, the green-wood a - way, a -'. The piano accompaniment provides a final harmonic resolution.

By the gleam-ing wa - ters dream-ing, Thro' the
 way By the gleam -ing wa - ters dream -ing,

By the gleam-ing wa - ters dream-ing,

The first system of the musical score for 'Out and Away' (Continued). It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: 'By the gleam-ing wa - ters dream-ing, Thro' the way By the gleam -ing wa - ters dream -ing, By the gleam-ing wa - ters dream-ing,'.

wood, the flow - 'ry meads, All en - thral-ling Spring is
 flow - 'ry meads,

The second system of the musical score. The vocal melody continues with the lyrics: 'wood, the flow - 'ry meads, All en - thral-ling Spring is flow - 'ry meads,'. The piano accompaniment provides harmonic support.

call-ing. Let us fol - low where she leads! . .
 call-ing!

The third system of the musical score. The vocal melody concludes with the lyrics: 'call-ing. Let us fol - low where she leads! . . call-ing!'. The piano accompaniment features a final cadence.

LET ERIN REMEMBER

Thomas Moore

Irish Folk Song

mf Tempo di marcia

1. Let E - rin days of old re - mem - ber,
2. On Lough Neagh's bank as strays the fish - er,

f Tenors and Basses in unison

1. Let E - rin re-mem - ber the days of old, Ere her
2. On Lough Neagh's bank, as the fish-er-man strays, When the

mf

Ere her faith - less sons be - trayed her; When wore Mal - a
When the clear, cold eve's de - clin - ing, Sees he the round

faith - less sons be - trayed her, When Mal - a chi wore the
clear, coldeve's de - clin ing, He sees the round towr's of

When
Thus shall

chi the col - lar He from proud in - vad - er won; When her
tow'rs of oth - er days, In waves be - neath him shine Thus shall

col-lar of gold Which he won from the proud in - vad - er; When
oth-er - - - days, In the wave - - be-neath him shin - ing; Thus shall

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line includes a forte (f) dynamic marking. The piano accompaniment consists of chords and moving lines in both hands.

Kings, with stan - dard of green un - furled, Led the Red-Branch Knights to
mem' - ry oft - en in dreams sub - lime Catch a glimpse of days now

Kings, with stan - dard of green un - furled Led the Red-Branch Knights to
mem' - ry oft - en in dreams sub - lime Catch a glimpse of days now

The second system continues the musical score. It maintains the same key signature and time signature. The vocal melody and piano accompaniment are consistent with the first system. The lyrics are repeated for emphasis.

ff *Very broad*

dan - ger Ere the em' - rald gem of the
o - ver, Thus sigh - ing look through the

rall.

West - ern World Was set in the crown of a stran - ger.
waves of time For the long - fad - ed glo - ries they cov - er!

THE RIVER

325

Felix Goddard

A. Gretchaninoff

Adapted by Harvey Worthington Loomis

1. Thro' the mead - - ow, past the
2. Glid - ing 'neath the moon-light

Allegro placido

mp

Flow, . . flow, . . flow, . . . flow, . . . flow, . .

p *p* *p*

vil - - - lage
still - - - y,

flow! Toward the deep the riv - er flows;
flow! Mir - rored on thy pla - cid face,

Lav - ing miles . . . of fruit - ful til - - - age,
Nymphs may see . . . the rose - - and lil - - - - y

mp

Flow, . . flow, flow, flow!
Flow, . . flow, flow, flow!

p *p* *p* *p*

Strong, re - sist - less pow'r it shows,
Bloom a - gain in smil - ing grace,

THE RIVER (Continued)

Might - y tor - rent from the mounts, Who . .
 In thy bo - - - som thou dost hold Myr - -

Might - y stream from the moun - tains
 In thy heart thou dost cher - ish
 Flow on - ward, Flow on - ward,

Flow, flow, on - ward, Flow, flow on - ward,
 - - - shall name the hid - den foun - tains
 - - - iad ghosts of flow'rs that per - ish

Who shall name hid - den that founts
 Myr - iad ghosts, flow'rs that die
 Flow, on, Flow on!

Flow, flow on, Flow, flow up on!

From their moss - y beds up - start, Fain to
 When the au - tumn's reck - less hand Strews their

lie with - in thy heart? In thy chan - nel
 pet - als on the strand. Sum - mer show'rs have

chan - nel
 show'rs have

Flow on!

em-brace . . . thee
have fed . . . thee

race thee, Till the sea em - brace.
wed thee, Win - ter snows have fed.

--- ward. Flow on! . . .

This system features a piano introduction in G major with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include *f* (forte) and *pp* (pianissimo). The lyrics are written below the notes.

On - - ward! On - ward! Flow . . on - - ward, flow!
pp Flow, flow,

This system continues the melody with a key signature change to E major (two sharps). Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are written below the notes.

Might - y riv - - er, flow - ing riv - - er,

Flow, . . flow, . . flow, . . flow, . . flow, . .
Riv - er flow - ing, flow, . . flow, . .

Might - y, might - y riv - er,

This system continues the melody with a key signature change to D major (two sharps). Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). The lyrics are written below the notes.

Flow . . on! Flow on! - - -

flow, flow on, flow on!

Flow on! Flow on!

This system concludes the piece with a key signature change to C major (no sharps or flats). Dynamics include *mp* (mezzo-piano) and *rall.* (ritardando). The lyrics are written below the notes.

COME UNTO THESE YELLOW SANDS

William Shakespeare

Giambattista Martini

Arranged by Harvey Worthington Loomis

Allegro moderato
mf

Come un - to these yel - low sands. Come and

mf

Come un - to these yel - low sands,

mp

Come un - to these

mp

then, and then, take hands! Curt - sied when you have and

Come and then take hands! Curt - sied when you

p

yel - low sands .. Curt - sied when you

kissed, Curt - sied and kissed, The wild .. waves

have and kissed, and kissed, the wild waves

• have, waves

p *delicato*

whist, Foot it feat - ly here and there, And, sweet

whist, Here and there,

whist, Foot it feat - ly here and there,

mf *cresc.*

sprites, the bur - den bear; Foot it feat - ly here and

Bur - den bear; Here and there,

And, sweet sprites, the bur - den bear Here and

f *cresc.*

there . . . , And, sweet sprites, the bur - den

here and there, . Sprites the bur - den

there, Sprites the bur - den

bear. *p* Come un - to these yel - low sands, Come and
 bear. *p* Come un - to these yel - low sands,
 bear. *pp* Come un - to these

then, and then, take hands; *f* Curt - sied when you have and
 Come and then take hands, *f* Curt - sied when you
 yel - low sands; *mf* Curt - sied when you

kissed. Curt - sied and kissed. The wild waves
 have and kissed, and kissed, The wild waves
 have, Waves

whist; Foot it.. feat - ly here and there, And, sweet
 whist; Foot it.. feat - - - ly here and there; Sweet
 whist; Here and there,

mp *mf* *p* *mp* *mf* *p*

sprites the bur - den bear. Come un - to these yel - low
 sprites the bur - den bear Come un - to these
 Bur - den bear! Come and

p *p* *mp* *pp*

sands, Come and then, and then; . . . take hands!
 yel - low sands, And then, and then, take hands!
 then take hands!

rallentando molto *rallentando molto* *rallentando molto*

FAREWELL

Franz Schubert

*Moderato**pp*

1. Fare - well! Fond hearts to sev - - er, The part - ing hour draws
 2. Yet brief shall be our part - ing, These hours I still must
pp Ah, fare - well! Ah, fare -

Fare - well! fare -

near; To realms of joy as - cend - ing, Thou'lt
 tell Shall serve, ere I re - join thee, To
 well.

well,

soon for-sake me here. Yet, freed from earth - ly
 guard thy mem - 'ry well. Fare - well, then, till the

cresc.

cresc.

bond - age, Led forth by kind - ly hand, New
 mor - row, That day, whose glo - ries bright The

p

In
Shall

life, un-dreamed of, en - ter, In that most bless - ed
hearts in sor - row part - ed, Shall once a - gain u -

In
Shall

Fare - well!

land, nite, Yet freed from earth - ly bond - age Led
Fare - well, then, till the mor - row, That

Fare - well!

Fare - well!

Ah,

forth by kind - ly hand, bright New life, un-dreamed of,
day, whose glo - ries bright The hearts in sor - row

Fare - well!

In
Shall

en - ter, In that most bless - ed land!
part - ed Shall once a - gain u - nite!

In
Shall

THE HEAVENS PROCLAIM

Ludwig van Beethoven

Maestoso

The heav'ns pro - claim Him with end - less de - vo - tion; His might - y

This system contains the first two staves of music. The treble staff begins with a forte (*f*) dynamic and a *Maestoso* tempo marking. The melody is in 4/4 time, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Name o'er all is - - heard; The heav'ns pro - claim Him with

This system continues the melody from the first system. The treble staff shows a melodic line with some chromaticism, while the bass staff continues the accompaniment. The lyrics are printed below the staves.

end - less de - vo - tion; His might - y Name o'er all is heard;

This system continues the musical phrase. The treble staff features a melodic line with a crescendo leading into a forte (*f*) section. The bass staff provides a steady accompaniment.

His praise is ech - oed by earth and by o - cean; Re -

This system begins with a piano (*p*) dynamic and a *cresc. poco a poco* marking. The treble staff has a more active melodic line with eighth notes. The bass staff continues the accompaniment.

ceive, O man, their god - like word!

This system concludes the piece. The treble staff features a melodic line that ends with a piano (*pp*) dynamic. The bass staff provides a final accompaniment. The lyrics are printed below the staves.

He holds the stars in the fir - ma - ment glow - ing,

He bids the sun in splen - dor rise.

In songs of glad - ness we rise to a -

dore Him, Our God, all - good, all - great, all-

wise, Our God, all - good, all - great, all - wise!

SPRING SONG

Adapted from the French
by Robert A. Coan

Camille Saint-Saëns
From *Samson and Dalila*

Andante

sempre pp

Ad. * *sempre con Ad.*

1. Be - hold, fair Spring, be - decked with
2. O - ra - dant beau - ty, boon of

flow'rs,
Heav'n,

With fra - grant
O joy su -

pp

bloom the green earth show'rs! . . .
preme to mor - tals giv'n! . . .

Come, pour forth your glad - ness . . in ac - cents
Up - lift - ing the spir - it . . each heart o'er -

ring - ing, In joy - ous sing - ing, . . While chant - ing
flow - ing, With ar - dor glow - ing, . . Pro-claims the

birds fill the air with, glee!
glo - ry of beau-teous Spring!

From ev' - ry
Pro-claims the

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in treble and bass clefs. The music is in 4/4 time. The lyrics are written below the vocal staff.

shad - y copse and leaf - y tree.

glo-ry of the beau - - -

This system contains the next two staves of music. It includes first and second endings, marked with '1' and '2' and repeat signs. The lyrics are written below the vocal staff. The piano accompaniment continues with arpeggiated figures.

teous Spring!

This system contains the final two staves of music on the page. The vocal line concludes with a long note on 'Spring!'. The piano accompaniment features a rapid, ascending arpeggiated scale in the right hand. The lyrics are written below the vocal staff.

WHO IS SILVIA?

339

William Shakespeare
From *The Two Gentlemen of Verona*

Franz Schubert

Moderato

p

1. Who is Sil - via? What is she, That
2. Is she kind as she is fair? For
3. Then to Sil - via let us sing, That

1. Who is Sil - via? What is she, That
2. Is she kind as she is fair? For
3. Then to Sil - via let us sing, That

p

all our swains com-mend her? Com-mend her? Ho - ly,
beau-ty lives with kind - ness; With kind - ness; Love doth
Sil-via is ex - cel - ling, Ex - cel - ling; She ex -

all our swains com-mend her? Ho - ly,
beau-ty lives with kind - ness; Love doth
Sil-via is ex - cel - ling, She ex -

fair, . . . and wise is she; . . . The
to . . . her eyes re - pair, . . . To
cels . . . each mor tal thing, . . . Up -

heav'n such grace did lend . . . her, did lend her,
help him of his blind . . . ness, his blind - ness;
on the dull earth dwell . . . ing, here dwell - ing;

pp

p

That she might ad - mi - red be,
And be-ing helped, in - hab - its there,
To her let us gar - lands bring,
ad - mi - - - - red be,
in - hab - - - - its there,
us gar - - - - lands bring,

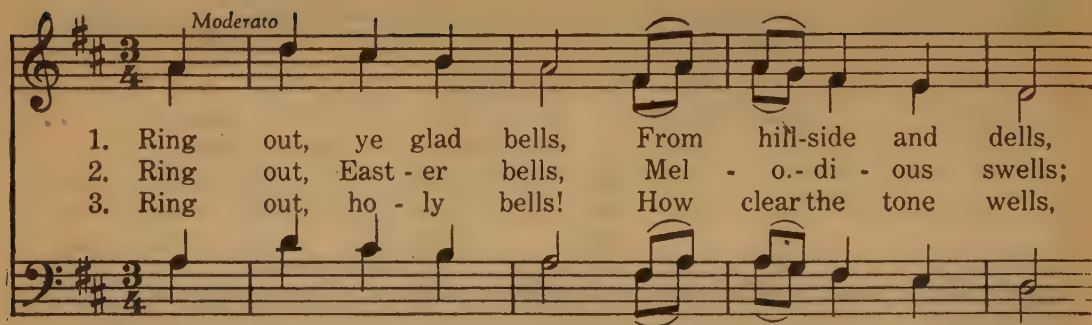
That she might ad - mi - red be.
And be-ing helped, in - hab - its there
To her let us gar - lands bring!

RING OUT, YE BELLS

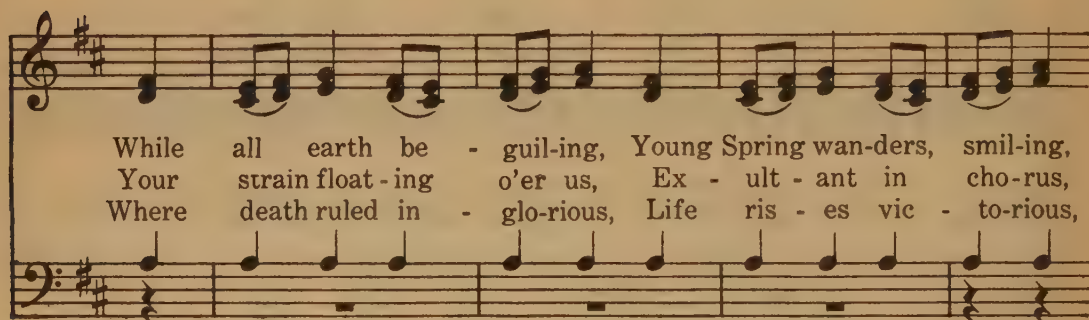
Cecil Cowdrey

German Carol

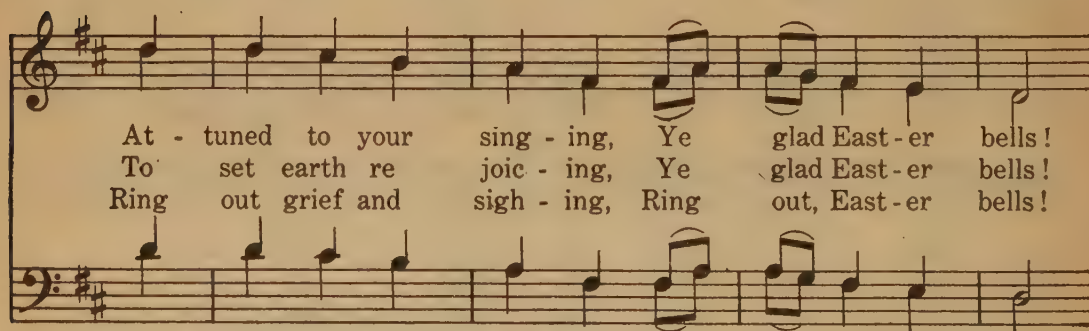
Moderato



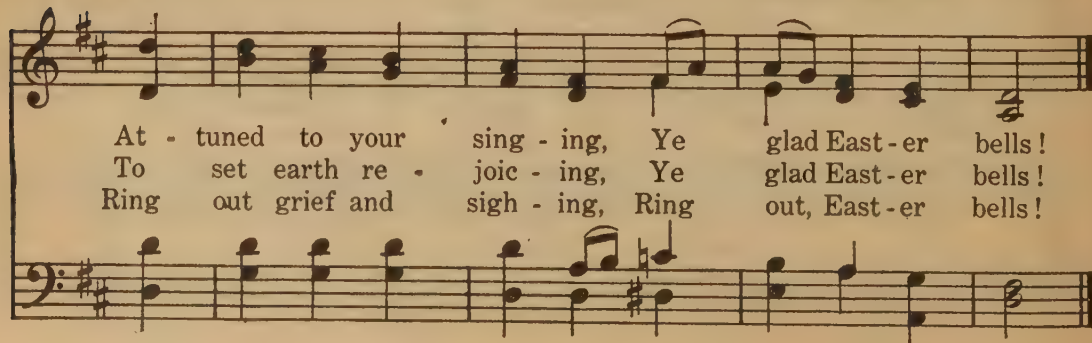
1. Ring out, ye glad bells, From hill-side and dells,
 2. Ring out, East-er bells, Mel-o-di-ous swells;
 3. Ring out, ho-ly bells! How clear the tone wells,



While all earth be-guil-ing, Young Spring wan-ders, smil-ing,
 Your strain float-ing o'er us, Ex-ult-ant in cho-rus,
 Where death ruled in-glo-rious, Life ris-es vic-to-rious,



At-tuned to your sing-ing, Ye glad East-er bells!
 To set earth re-joic-ing, Ye glad East-er bells!
 Ring out grief and sigh-ing, Ring out, East-er bells!



At-tuned to your sing-ing, Ye glad East-er bells!
 To set earth re-joic-ing, Ye glad East-er bells!
 Ring out grief and sigh-ing, Ring out, East-er bells!

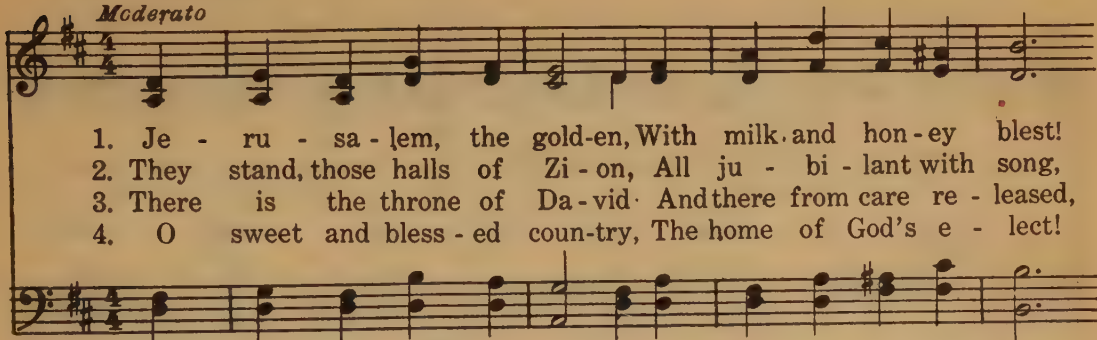
JERUSALEM, THE GOLDEN

343

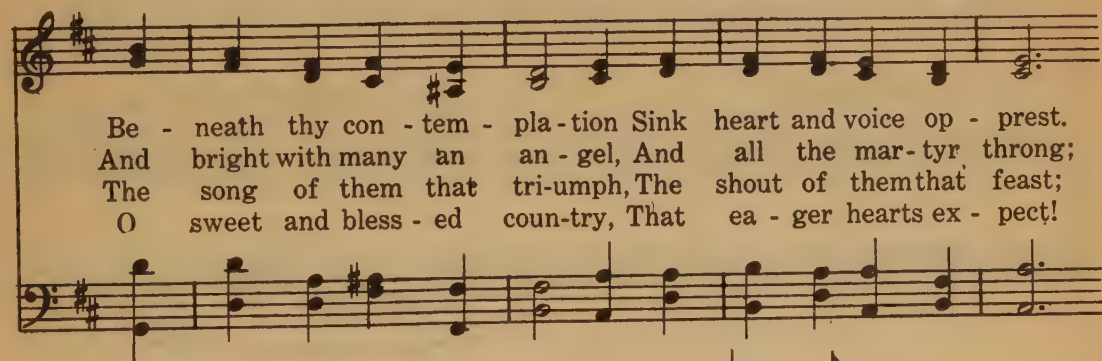
Bernard F. Cluny
Tr. by J. M. Neale

Alexander Ewing

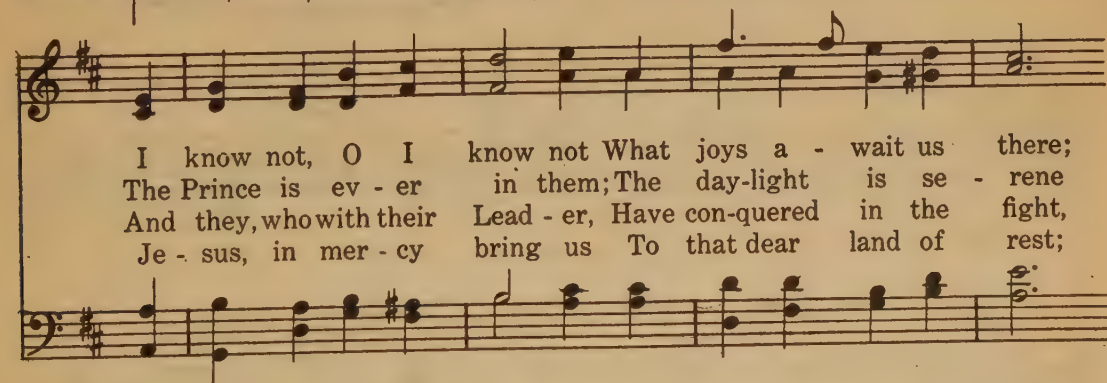
Moderato



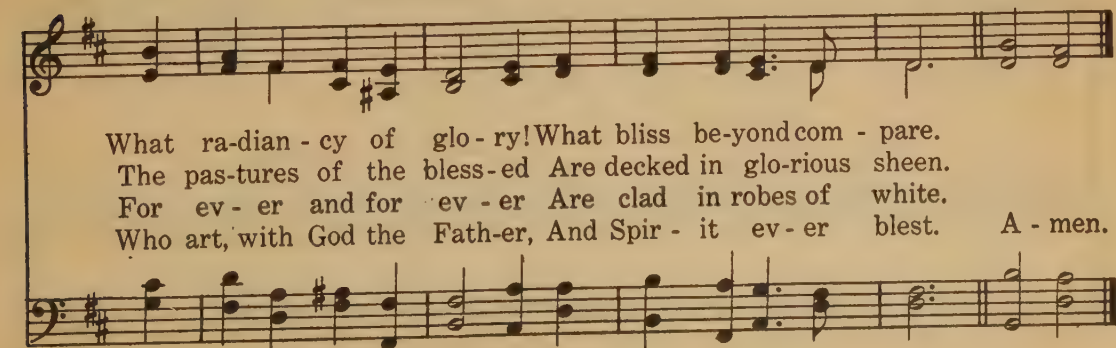
1. Je - ru - sa - lem, the gold-en, With milk and hon-ey blest!
2. They stand, those halls of Zi-on, All ju - bi - lant with song,
3. There is the throne of Da-vid And there from care re - leased,
4. O sweet and bless - ed coun-try, The home of God's e - lect!



Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.
And bright with many an an - gel, And all the mar - tyr throng;
The song of them that tri-umph, The shout of them that feast;
O sweet and bless - ed coun-try, That ea - ger hearts ex - pect!



I know not, O I know not What joys a - wait us there;
The Prince is ev - er in them; The day-light is se - rene
And they, who with their Lead - er, Have con- quered in the fight,
Je - sus, in mer - cy bring us To that dear land of rest;



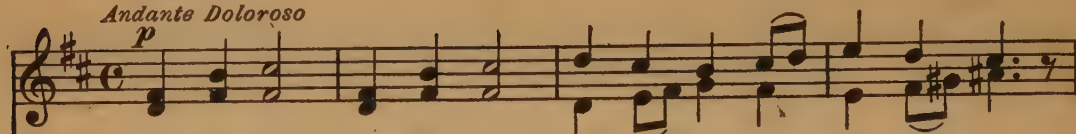
What ra-dian - cy of glo - ry! What bliss be-yond com - pare.
The pas-tures of the bless - ed Are decked in glo - rious sheen.
For ev - er and for ev - er Are clad in robes of white.
Who art, with God the Fath-er, And Spir - it ev - er blest. A - men.

A SONG OF SLEEP

From the German of
Karl Theodor Körner

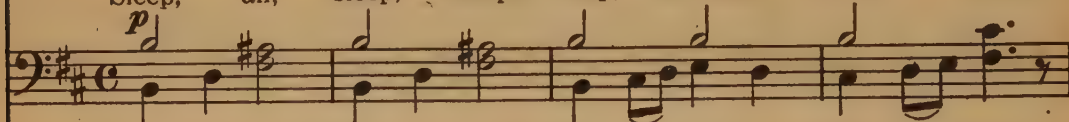
Edvard Grieg
"Ase's Death" from *Peer Gynt Suite*

Andante Doloroso



Sleep, ah, sleep! Sleep, ah, sleep! Soft thy slum-ber, calm and deep!

Sleep, ah, sleep, sleep! Sleep, ah, sleep, sleep!



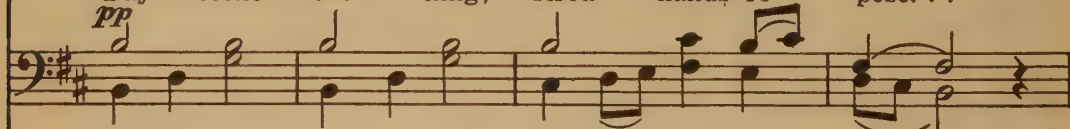
Sleep, ah, sleep! Sleep, ah, sleep! Soft thy slum-ber, calm and deep!

Andante Doloroso

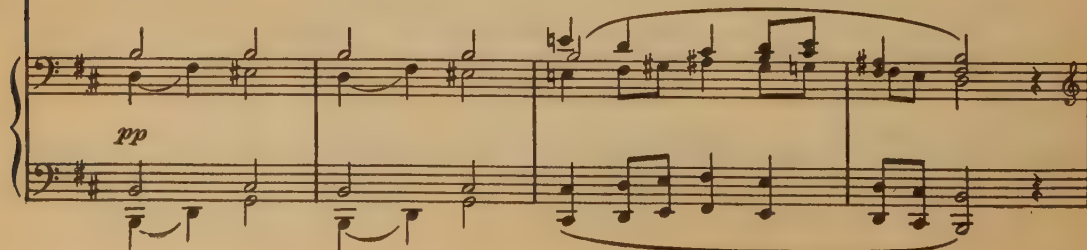


Still the day seeks its close; Ea-ger hands re- pose...

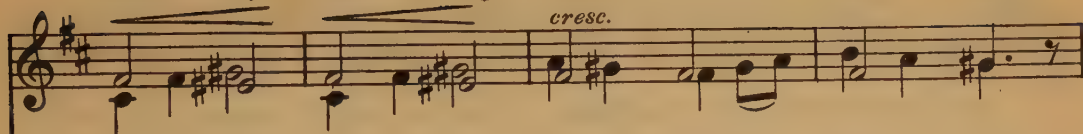
Day seeks eve-ning; Tired hands re- pose...



Still the day seeks its close; Ea-ger hands re- pose...



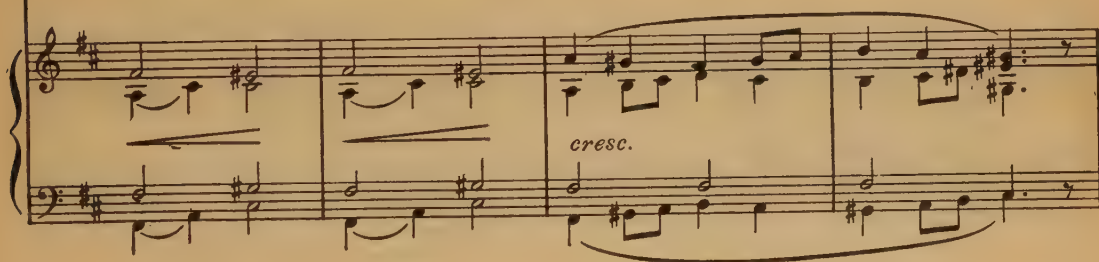
Soft - ly clos - ing Wea - ry eye - lids;



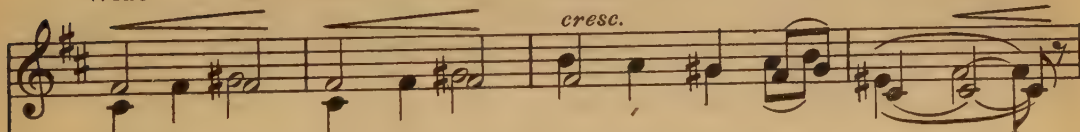
Soft - ly now, slum - ber fast; Wea - ry eye-lids close at last;



Soft - ly now, slum - ber fast; Wea - ry eye-lids close at last;



Wide and far now, Hushed ev' - ry bird

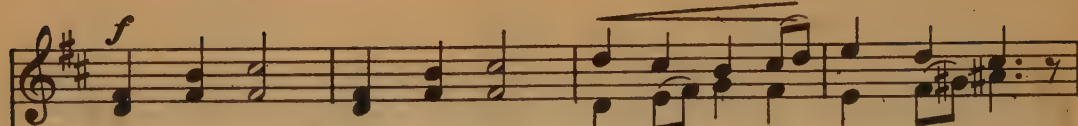


Wide and far, naught is heard; Hushed are field and bird



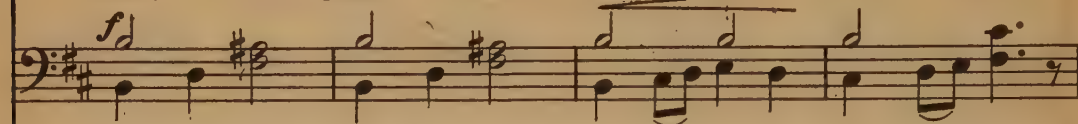
Wide and far, naught is heard; Hushed are field and bird



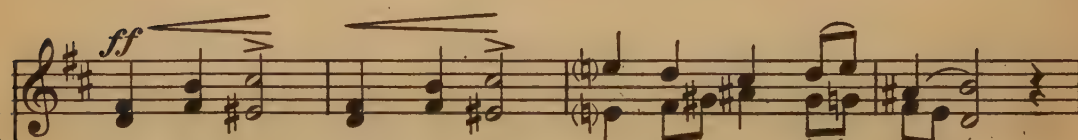
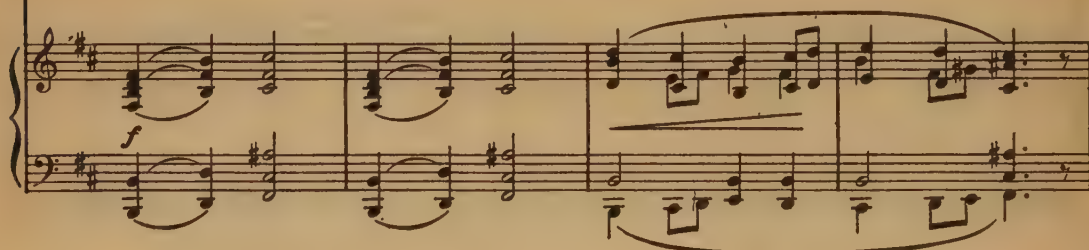


Ah, good night! Ah, good night! Slum-ber on till morn-ing light!

Peace, ah, peace, peace! Peace, ah, peace, peace!

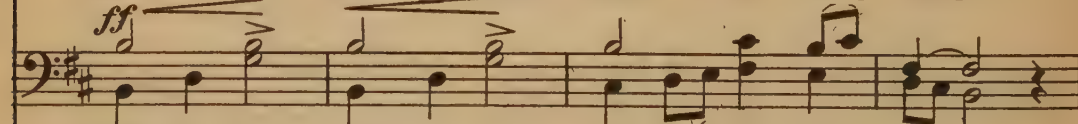


Ah, good night! Ah, good night! Slum-ber on till morn-ing light!



Sleep till day break-eth fair, In thy Fa-ther's care!

Sleep, ah, sleep, sleep! Sleep, ah, sleep, sleep!



Sleep till day break-eth fair, In thy Fa-ther's care!



Sleep, ah, sleep! Sleep, ah, sleep! Slum-ber calm . . . and deep!

Sleep, ah, sleep, sleep! Sleep, ah, . . . sleep!

Sleep, ah, sleep! Sleep, ah, sleep! Calm . and . . . deep!

Sleep, ah, sleep, sleep! Sleep, ah. . . . sleep!

Rest, ah, rest, rest! Slum - ber blest!

Sweet thy rest! Sweet thy rest! Slum - ber blest, blest!

Rest, ah, rest, rest! Slum - ber blest!

Ah, good night! Ah, good night! Sleep till dawn light!

Peace, ah, peace, peace! Sleep till light!

Ah, good night! Ah, good night! Sleep till dawn . . . light!

Peace, ah, peace, peace! Sleep till light!

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Rest, ah, rest, rest! Sleep till light! . . .

Rest, ah, rest, rest! Sleep till morn-ing light! . . .

Rest, ah, rest, rest! Sleep till light! . . .

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and ties.

dim. sleep, sleep! *mp*

Sleep, ah, sleep! Ah, . . sleep, . . sleep!

dim. *pp*

dim. *pp*

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and ties. Dynamics include *dim.* and *pp*.

SERENADE (LA SERENATA)

349

From the Italian

F. Paolo Tosti

Andantino

1. Fly, fly, my song, go
2. Fly, fly, my song, go

fly - ing, Where my de - light is
fly - ing, To her who leaves me

sleep - ing, lone - ly And where her love-ly hands are qui - et ly - ing,
And win of her one love-ly word re - ply - ing,

Wait thou, and watch be keep - ing! O song of mine, go
O song bring one word on - ly! O song go fly - ing,

fly - ing! O song of mine, go fly - ing!
fly - ing! O song of mine, go fly - ing!

[HUM] Mm - - - - - mm - - - - -

Mm - - - - - mm - - - - -

Gold - en moon - light is gleam - ing, Stars thro' the si - lence
Waves have shores for their rest - ing, Winds in the leaves are

TENOR MELODY

[HUM] Mm - - - - - mm - - - - -

Mm - - - - - mm - - - - -

Mm - - - - - mm - - - - -

yearn - ing, There in the twi-light of her
sleep - ing, On - ly my kiss - es from their

Mm - - - - - mm - - - - -

Mm - - - - - mm - - - - -

Mm - - - - - mm - - - - -

hap - py dream - ing, A sin - gle can - dle's
hap - piest nest - ing My gold - en la - dy's

Mm - - - - - mm - - - - -

Mm. ———

Mm burn - ing. O gold - en moonlight gleam - ing!
keep - ing. Waves home - ward now are sweep - ing!

Mm. ———

p

O gold - en moon-light gleam - ing!
Waves home - ward now are sweep - ing!

p

Fly, O my song, go fly - ing, Fly, O my song go

BLOW, LIGHTLY BLOW

Adolf Jensen

From the German
of Paul Heyse

Allegretto

Blow, light - ly

1. Mur - - - - -
2. Cra - - - - -

blow, Breathe soft and low,

- muring zeph - yr, per - fumed air, Breathe o'er
- dle her soft - ly, per - fumed air! Breathe o'er

Of blos - som time. Thy

sil - ver seas, Through the moon - lit trees, . . .
sil - ver seas, Through the moon - lit trees, . . .

poco cresc.

scent - ed thyme, Sway soft the whis'pring

poco cresc.

Croon thy song . . . 'mid the blooms . . . of the

poco cresc.

lin - den! . . . She sleeps, my

p

lin - den; For she sleeps, O my

p

love so fair, . . . For she

love . . . so fair, . . . For she

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into six systems, each with a vocal line and a piano accompaniment. The piano part includes arpeggiated figures and sustained chords. Dynamic markings include 'poco cresc.' and 'p' (piano). The lyrics are written below the vocal line, with some words split across lines.

BLOW, LIGHTLY BLOW (Continued)

sleeps, . . My love so fair, . . For she

sleeps, . . so fair, . . . For she

sleeps, so fair, Fine

sleeps, - my love so fair. Fine

p poco animato

p Balm - - y west wind, seek my love, my love, . . Bear her

Balm - - y west wind seek my love, . . Bear her

p

gent - lest - - sleep un - brok - en, Tho' . . she ne'er with

gent - lest sleep un - brok - en, Tho . . . she ne'er with

sigh . . . or tok - en Ease the tu - - mult of this . .

sigh with sigh or tok - en Ease the tu - - mult of this

per - - fumed air . .

breast. Blow, soft, . . sweet air . .

breast . Lull . . her, soft, . . sweet air . .

B. S al Fine

PILGRIM'S CHORUS

Richard Wagner
From Tannhäuser

Andante maestoso

p

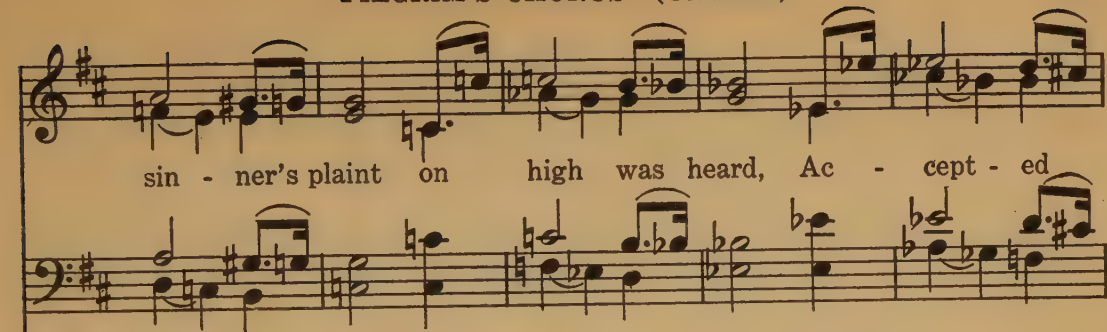
Once more, with joy, oh, my home, I may meet thee; Once more, ye

p

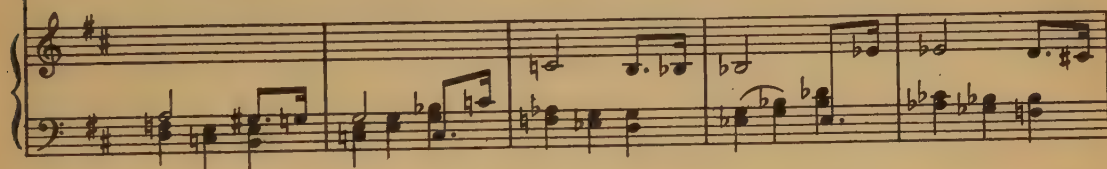
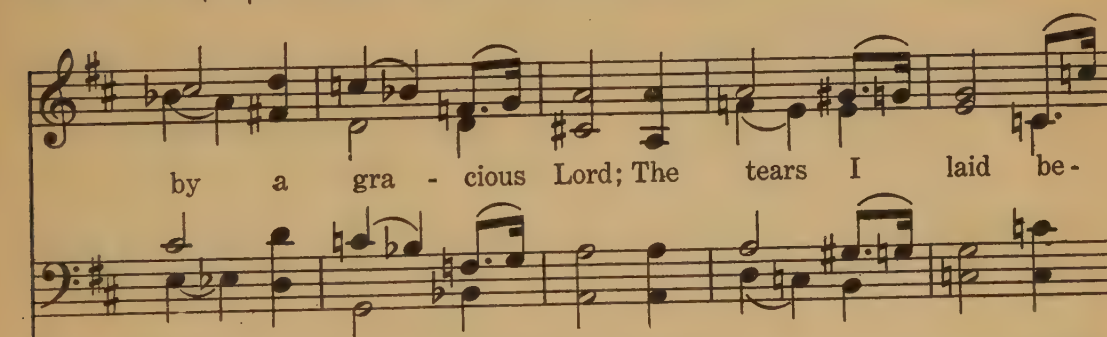
Andante maestoso

fair flow-'ry mead-ows I greet ye; my pil - grim staff hence -

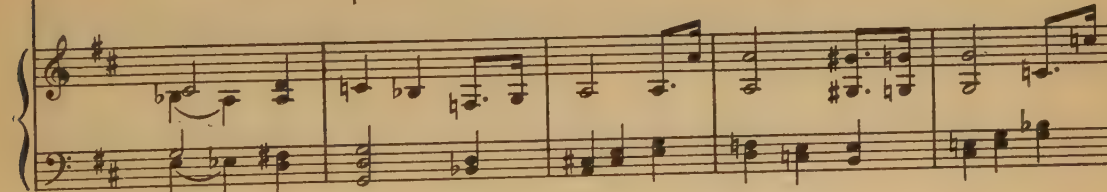
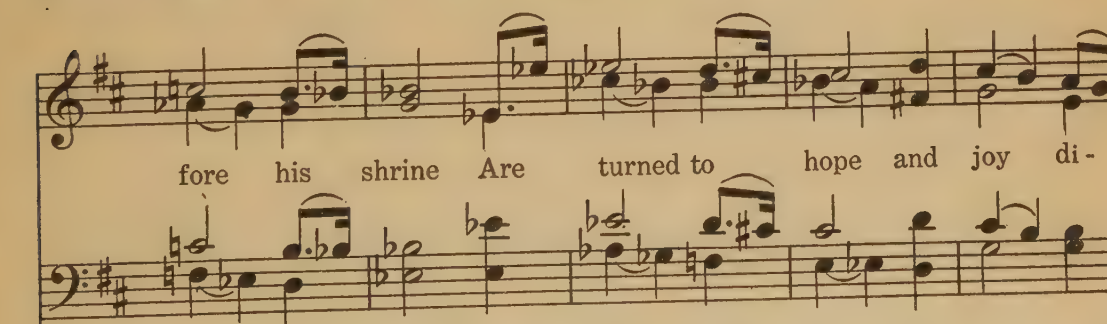
forth may rest, Since Heav'n's sweet place is with - in my breast. The



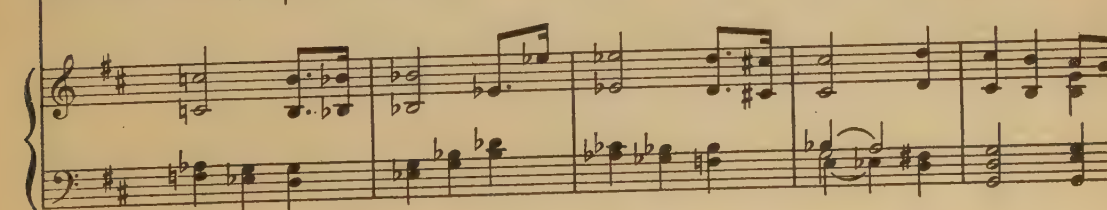
sin - ner's plaint on high was heard, Ac - cept - ed

by a gra - cious Lord; The tears I laid be -

fore his shrine Are turned to hope and joy di -



vine. Oh, Lord, e - ter - nal praise be

Thine! - - - - The bless - ed source of Thy

mer - cy o'er - flow - ing On souls re -

p *cresc.* *molto cresc.* *ff* *ff* *ff sempre*

Red. * *Red.*

Detailed description: This is a musical score for a hymn titled 'Pilgrim's Chorus (Continued)'. It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 7/4. The score is divided into four systems. The first system shows the vocal melody and a piano accompaniment with triplets and a crescendo. The second system features a vocal line with a long note and a piano accompaniment with a 'molto cresc.' and 'ff' dynamic. The third system continues the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment with a 'ff sempre' dynamic. There are also some markings like 'Red.' and '*' in the piano part.

pent - - - ant who seek Thee be - stow - ing; Of

hell - - and death I have - - no

fear, My gra - - - cious Lord - is

sva...

8va...

ev - - er near. Al - le - - u - ia! E -

ter - - - - - nal - ly, My gra - - cious

Lord is ev - er near, is ev - er near.

sva.....

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal parts (soprano and bass) are written on staves with lyrics. The piano accompaniment is written on grand staves. Dynamics include *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Edward Grieg
Adapted from "Peer Gynt Suite"

Allegretto Pastorale

p

Morn-ing is break-ing, day's can-dles a-light; Lo, all scat-tered and burned are the

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the bass and grand staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'Morn' (mf), followed by a half note 'breaks,' (p), and then a half note 'up,' (p) with a long dash indicating a sustained note. The piano accompaniment consists of chords in the bass and a flowing eighth-note pattern in the right hand.

strong-holds of night! Far o'er the hills where the dawn's glory springs,

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'way! a - way!' (p) and 'Lo, the way! "Up, a - way!' (p). The piano accompaniment maintains its harmonic support with chords and eighth-note patterns.

Light King's hand his ar - my flings.

The third system concludes the musical phrase. The vocal line features the lyrics 'Light King's hand his ar - my flings.'. The piano accompaniment includes a final flourish in the right hand marked with a forte (f) dynamic. The system ends with a double bar line.

... *p* *cresc.* *f* Up, *p*
Birds call thro' the vale "Up, a -
p *cresc.* *f* *p*
Birds call,
dim. *p* *cresc.* *f* *p*
a - way!
way! Up, a - way!"
"Up, a - way!"
f *p* *p* *cresc.* *molto*
p *cresc.*
Chil - dren's voic - es
p *cresc.*
Chil - - - -
ff *dim.* *p* *cresc.*

f "Up, *p* *f*^a *p* way!
 join, "Up, a - way! Up, a - way!"
f *p* *f* *p* *p*
 - - - dren call, "A - way!"
f *p* *f* *p* *p* *cresc.*

molto *ff*
p *tranquillo* *dim.* *pp*

Morn-ing is breaking the
p
pp Morn
pp
p *tranquillo* *dim.* *pp*

day is be-gun, Up, a-way, with new hope and the sun!

breaks Up, a - way!

Day's com-ing up now and

Day

joy has re-turned! Sor-row's cloud castle's cap-tured and burned! . . .

breaks, Up, a - way!

Up, and a - way, Up, and a-way, a way!..

poco rall.

Up, a - way, a way! ..

poco rall.

poco rall.

Morn-ing has brought us new joy with the day, Up, a-way!

pp a tempo

Morn breaks, up, a - way! Up, a -

pp a tempo

pp a tempo

way! Up, a - way! Up, a -

dim.

tr *p* *tr* *tr* *tr* *tr* *tr* *tr* *dim.* *tr* *dim.*

Morn-ing is break-ing, the

p tranquillo

way.

Morn breaks,

*p tranquillo**p tranquillo*

day has be-gun, Up, a - way, a - way with

Up,

a -

way.

Morn-ing is break-ing, the day is be-gun, A - way

hope

and the
poco rall.

sun.

hope
withand the
theSun.
Sun.*pp**poco rall.**pp**poco rall.*

O HOLY NIGHT

Adolph Adam

Andante maestoso

The piano introduction is in E-flat major, 4/4 time, marked 'Andante maestoso'. It features a melody in the right hand and a harmonic accompaniment in the left hand, with some chords in the right hand.

Unison or Solo

p

1. O ho - ly night! The stars are bright - ly
 2. Led by the light of faith se - rene - ly
 3. Tru - ly He taught us to love one an -

The vocal melody is in E-flat major, 4/4 time, marked 'Unison or Solo' and 'p'. The piano accompaniment is in E-flat major, 4/4 time, marked 'mp'.

shin - ing; It is the night of our dear Sa - viour's
 beam - ing; With glow - ing hearts by His cra dle we
 oth - er; His law is love and His gos - pel is

The vocal melody is in E-flat major, 4/4 time. The piano accompaniment is in E-flat major, 4/4 time, marked 'mp'.

birth;
 stand;
 peace;

Long lay the
 So led by
 Chains shall he

The vocal melody is in E-flat major, 4/4 time. The piano accompaniment is in E-flat major, 4/4 time, marked 'mp'.

world in sin and er - ror pin - ing, Till He ap -
light of a star sweet-ly gleam - ing, Here came the
break for the slave is our broth - er, And in His

The first system of the musical score for 'O Holy Night'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is not explicitly marked for this system.

mf peared and the soul felt its worth. *p più* A
Wise Men from O - ri - ent land. The
Name all op - pres - sion shall cease. Sweet

The second system of the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with *mf*. The system concludes with a piano (*p*) and 'più' (faster) marking.

molto thrill of hope the wea - ry soul re - joic - es, For
King of Kings lay thus in low - ly man - ger, In
hymns of joy in grate - ful cho - rus raise we, Let

The third system of the musical score. The tempo is marked 'molto' (very much). The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment begins with a piano (*p*) dynamic.

yon - der breaks a new and glo - rious morn;
all our tri - als, born to be our Friend;
all with - in us praise His ho - ly Name!

The fourth system of the musical score. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic.

f a tempo

Fall on your knees, Oh, hear . . . the an - gel
 He knows our need, To our weak - ness is no
 Christ is the Lord, Oh, praise . . . His Name for -

voic - es! O night . . . di - vine! . . . O . .
 strang - er, Be - hold . . . your king! . . . be -
 ev - er! His pow'r . . . and glo - - - - ry . .

night . . . when Christ was born! O night, . . . O
 fore . . . Him low - ly bend! Be - hold . . . your
 ev - - - er - more pro-claim! His pow'r . . . and

ho - • ly night!.. O night di - vine!
 King! be - fore . . . Him low - ly bend!
 glo - ry ev - er-more . . . pro-claim!

Fall on your knees! Oh, hear the an-gel voices! O

night di-vine, . . O night when Christ was born! O

night di-vine, O night when Christ was born!

night, O ho - - - - ly night, O night di - vine!

rit. *a tempo* *D.S.*

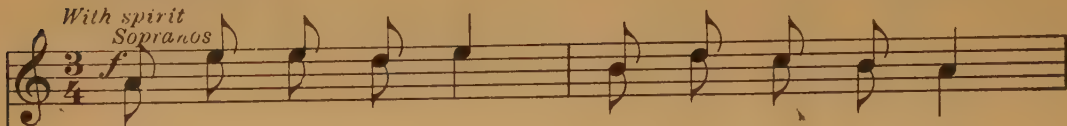
rit. *a tempo* *D.S.*

THE CAROL OF THE THREE KINGS

Words adapted and
extended from the
Russian text

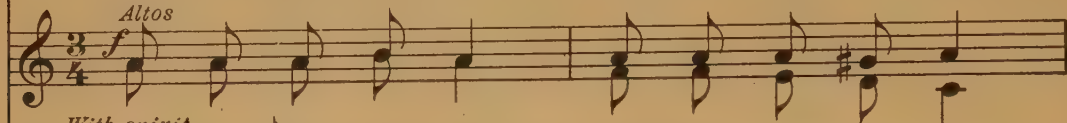
N. A. Rimski-Korsakov
From *Nuit de Noel*

With spirit
Sopranos



- | | |
|----------------------------|---------------------------|
| 1. Guid - ed by a star | Came three Kings a - far, |
| 2. Who, then is thy child? | Tell us Moth - er mild! |
| 3. Yea, we saw His star, | Shin - ing from a - far, |
| 4. Here are gems and gold! | Such a King may hold! |

Altos

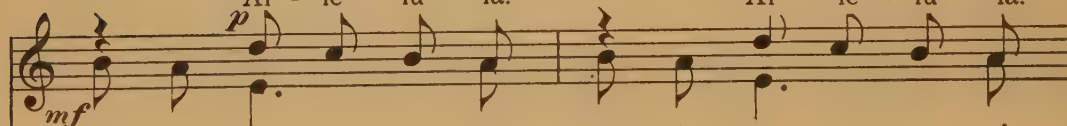


With spirit



Ho - ly e - ven!
Ho - ly e - ven!
Al - le - lu - ia!
Al - le - lu - ia!

Ho - ly e - ven!
Ho - ly e - ven!
Al - le - lu - ia!
Al - le - lu - ia!



Ho - ly e - ven!	Ho - ly e - ven!
Ho - ly e - ven!	Ho - ly e - ven!
Al - le - lu - ia!	Al - le - lu - ia!
Al - le - lu - ia!	Al - le - lu - ia!



Ho - ly . . .	e - ven! . . .
Ho - ly . . .	e - ven! . . .
Al - le - -	lu - ia! . . .
Al - le - -	lu - ia! . . .



Found the Heav'n-born child By His moth-er mild,
 For to Him a star Led us from a-far
 Tell us, moth-er mild, Of thy won-drous Child!
 Frank-in-cense I bear, For a Priest-es care!

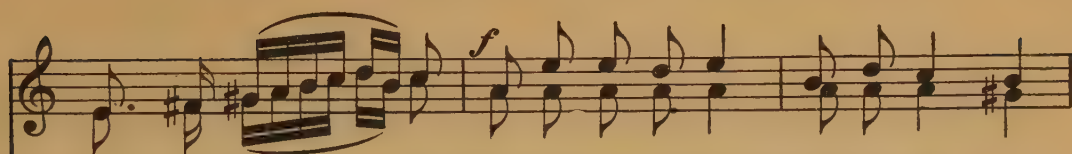
Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!
 Ho-ly e-ven! Ho-ly e-ven! Ho-ly e-ven! Ho-ly e-ven!
 Artthou then a Queen,
 Roy-al gifts we bring
 An-gels at His birth
 Myrrh a-lone I bring,

Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!
 Ho-ly e-ven! Ho-ly e-ven! Ho-ly e-ven! Ho-ly e-ven!
 Artthou then a Queen, . .
 Roy-al gifts we bring . .
 An-gels at His birth . .
 Myrrh a-lone I bring, . .

State-ly thus be-seen? Ho-ly e - ven! Ho-ly e - ven!
 Is He not a King? Ho-ly e - ven! Ho-ly e - ven!
 Sang of peace on earth, Al-le-lu - ia! Al-le-lu - ia!
 For His bur-y-ing! Al-le-lu - ia! Al-le-lu - ia!

King-és daughter free, Sure-ly thou must be, Al-le-lu - - - ia!
 Aye, good sirs, a King; All the gifts ye bring, Al-le-lu - - - ia!
 Sim-ple shepherds all Worshipped at the stall, Ho-ly e - - ven!
 These we bro't from far, Guid-ed by the star, Ho-ly e - - ven!

King-és daughter free, Sure-ly thou must be, Al - - - - - le -
 Aye, good sirs, a King; All the gifts ye bring, Al - - - - - le -
 Sim-ple shepherds all Worshipped at the stall, Ho - - - - - ly
 These we bro't from far, Guid-ed by the star, Ho - - - - - ly



Al - le - lu - - - ia! Nay, good sirs, no Queen, Poormy folk and
 Al - le - lu - - - ia! Scarce be - fit His state, Nev - er child so
 Ho - ly e - - - ven! Tho' a Child He be, King of Kings is
 Ho - ly e - - - ven! Bless us moth - er mild, Save us, Ho - ly



lu - - - - - ia! Nay, good sirs, no Queen, Poormy folk and
 lu - - - - - ia! Scarce be - fit His state, Nev - er child so
 e - - - - - ven! Tho' a Child He be, King of Kings is
 e - - - - - ven! Bless us moth - er mild, Save us, Ho - ly



mean, Al - le - lu - - - - - ia!
 great, Al - le - lu - - - - - ia!
 He, Al - le - lu - - - - - ia!
 Child, Al - le - lu - - - - - ia!



A CHRISTMAS CAROL

From an Old French Noël

French Carol
Harmonized by Johannes Gebauer*Allegretto*

1. Let us sing the birth Nos - tri Sal - va - to - ris; Bring-ing grace to
 2. An - gels sang His birth Junc - ti pas - to - ri - bus; Sang of peace on
 3. Who will not a - dore? Ad - e - a - mus om - nes; Prais-ing God once



earth, De - i su - i Pa - tris! Lo, this child, how high was He,
 earth, Pu - er no - bis na - tus! God hath come with man to live,
 more, Prop - ter nos mor - tal - es. Good men all, with mirth and cheer

King of Kings, most ho - ly,
 Shepherds told the sto - ry.
 Each one high and low - ly,



Now made low to our de-gree!
 Joy to low - ly hearts to give!
 Keep your Christmas feast this year,

King of Kings, most
 Shepherds told the
 Each one high and

Born in man - ger low - ly!
 Saw the heaven - ly glo - ry!
 Prais - ing God most ho - ly!

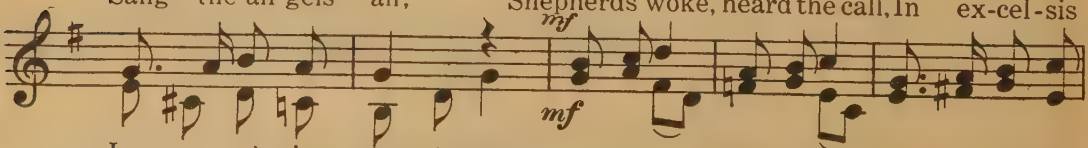
In ex-cel - sis glo - ri - a
 In ex-cel - sis glo - ri - a
 In ex-cel - sis glo - ri - a



ho - ly,
 sto - ry,
 low - ly,
 Born in man - ger low - ly!
 Saw the heaven - ly glo - ry!
 Prais-ing God most ho - ly!

Sang the an-gels all;
 Sang the an-gels all;
 Sang the an-gels all;

Shepherds woke, heard the call, In ex-cel - sis
 Shepherds woke, heard the call, In ex-cel - sis
 Shepherds woke, heard the call, In ex-cel - sis



In ex - cel - sis glo - ri - a! Shepherds woke, heard the call, In ex-cel - sis
 In ex - cel - sis glo - ri - a! Shepherds woke, heard the call, In ex-cel - sis
 In ex - cel - sis glo - ri - a! Shepherds woke, heard the call, In ex-cel - sis

glo - ri - a!
glo - ri - a! O sing, all ye low - ly folk, o'er all the
glo - ri - a!

pp

earth! Oh sing, all ye an - gels for our Sa - viour's birth! No -

ff

p

ff

el, No - el, No - el, Christ is born to -

ff

f slightly ritard.

slightly ritard.

day! No - el, No - el, Christ is born to - day!

a tempo

ff ritard.

a tempo

a tempo

ritard.

a tempo

Fine.
(OVER)

pp

Sing our Sa-viour's birth, Peace to all on earth;
pp An-gels at His birth, Sang of peace on earth;

Sing, oh, sing No - el! Joy - ful tid - ings tell!
 Sing we, then, No - el! Heav'n-ly tid - ings tell!

always softly

Sing our Sa viour's birth Peace to all on earth;
always softly An - gels at His birth Sang of peace on earth;

p Sing, oh, sing No - el! Joy - ful tid - ings tell!
pp ritard. Sing we, then, No - el! Heav'n-ly tid - ings tell!

Joy - ful tid - ings tell! *D.C.*
 Heaven - ly tid - ings tell!

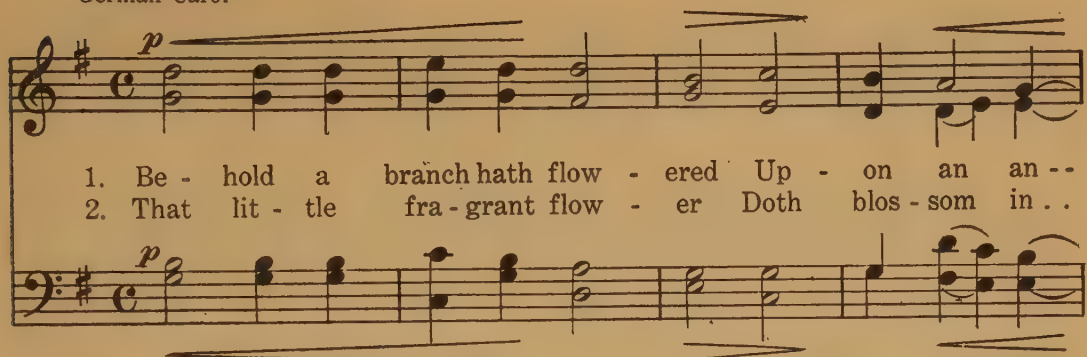
BEHOLD, A BRANCH HATH FLOWERED

381

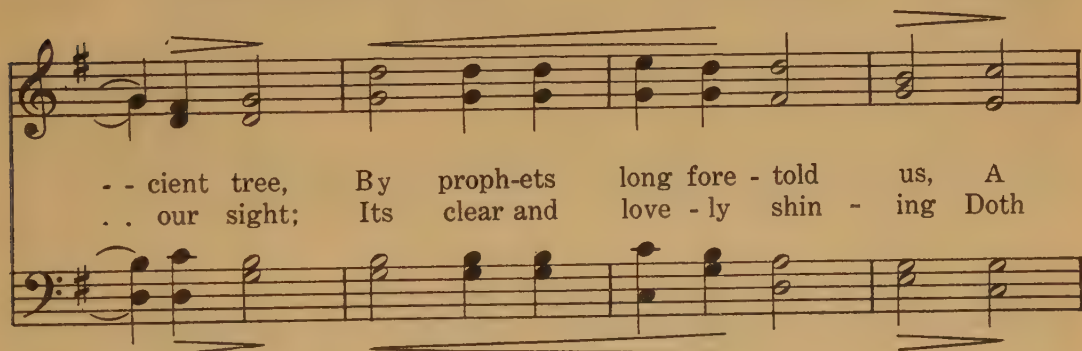
From an ancient
German Carol

Michael Praetorius

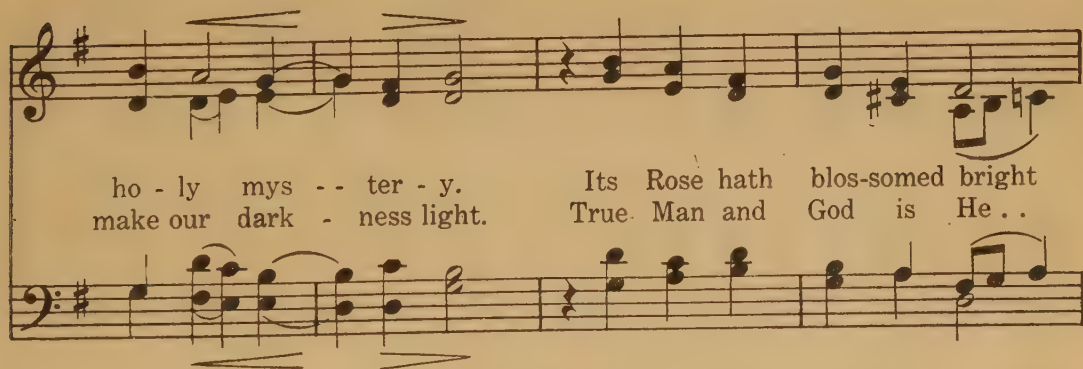
p



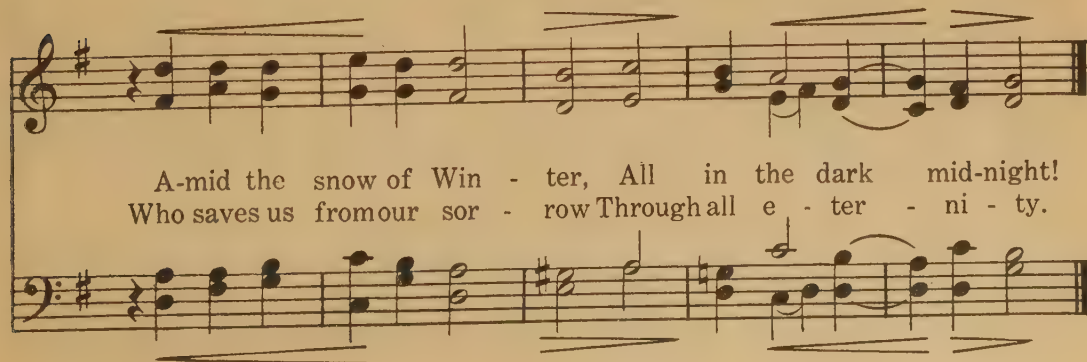
1. Be - hold a branch hath flow - ered Up - on an an --
2. That lit - tle fra - grant flow - er Doth blos - som in ..



- - cient tree, By proph-ets long fore - told us, A
.. our sight; Its clear and love - ly shin - ing Doth



ho - ly mys - - ter - y. Its Rose hath blos-somed bright
make our dark - ness light. True Man and God is He ..



A-mid the snow of Win - ter, All in the dark mid-night!
Who saves us from our sor - row Through all e - ter - ni - ty.

O GENTLE NIGHT

From an Italian text

Charles Gounod

From Faust

Adagio
mp
 O gen-tle night, O star-ry sky, O'er all the earth .. is dream-ing
mp
 O'er all earth .. is dream-ing
 joy. Hushed in thy peace Hearts are refreshed, Thro' ten-der love a - dor - ing.
 joy. Hushed in peace, Hearts re - freshed.

1st time p
2nd time pp
 Love, gen-tle love, ... O light my soul with thy splen-dor, .. That all my
 Love, gen-tle love, ... O light my soul with thy splen-dor, .. That all my

dim.
 1
 life may be ra-diant .. Through love a - lone, through love ..
 life may be ra-diant .. Through love a -
dim.

2
pp *rall. e dim.*
 lone, My life be blessed Through love a - lone...
pp *rall. e dim.*

THE STRIFE IS O'ER, THE BATTLE DONE

383

Twelfth Century Latin Hymn
Translated by Francis Pott

Giovanni da Palestrina

Moderato

1. The strife is o'er, the bat - tle done; The vic - to -
2. The pow'rs of death have done their worst, The Lord their

ry of life is won; The song of tri - umph
le - gions has dis - persed; Let shouts of ho - ly

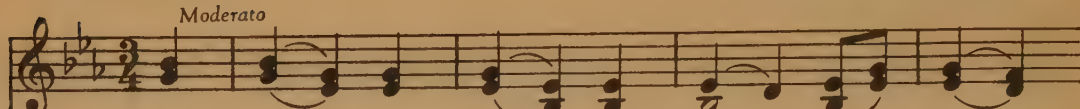
has be - gun. Al - le - lu - ia! . . .
joy out - burst. Al - le - lu - ia! . . .

LET ALL ON EARTH THEIR VOICES RAISE


Isaac Watts

Wolfgang Amadeus Mozart
Arranged by Lowell Mason

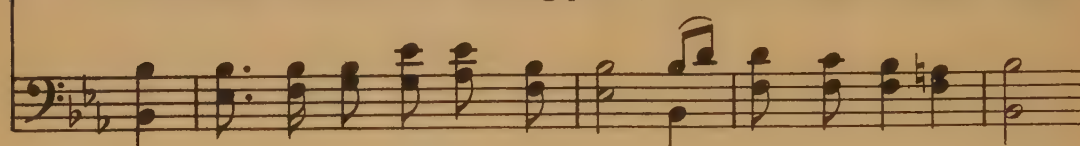

Moderato



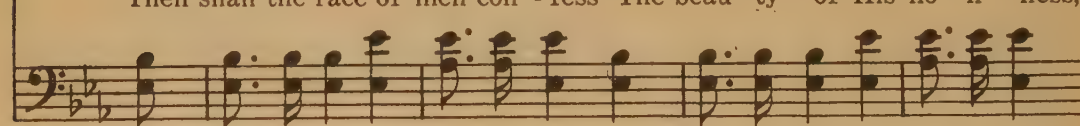
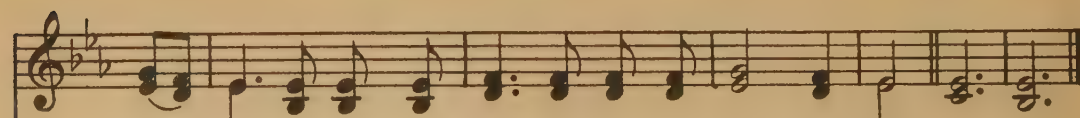
1. Let all . . . on earth their voices raise,
 2. He framed the globe, He built the sky,
 3. Come the great day the glorious hour,



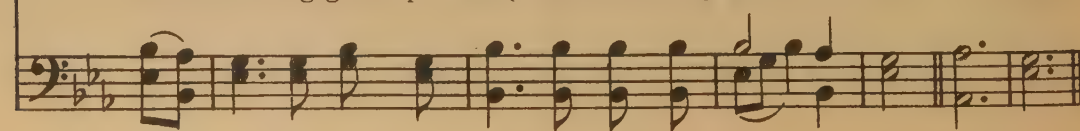
To sing the great Je-ho-vah's praise, And bless His ho-ly Name;
 He made the shin-ing worlds on high, And reigns in glo-ry there;
 When earth shall feel His sav-ing pow'r, All na-tions hear His Name;

His glo-ry let the hea-then know, His won-ders to the na-tions show,
 His beams are maj-es-ty and light; His beau-ties, how di-vine-ly bright!
 Then shall the race of men con-fess The beau-ty of His ho-li-ness,

His sav-ing grace pro-claim, His sav-ing grace pro-claim.
 His dwell-ing place, how fair! His dwell-ing place how fair!
 His sav-ing grace pro-claim. His sav-ing grace pro-claim. A-men.

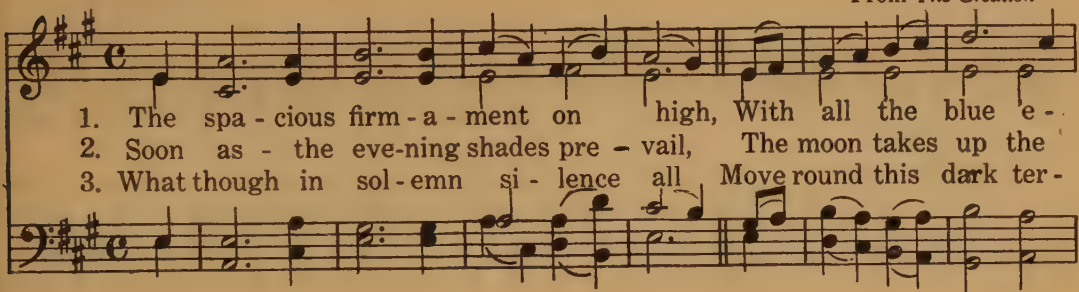


THE SPACIOUS FIRMAMENT ON HIGH

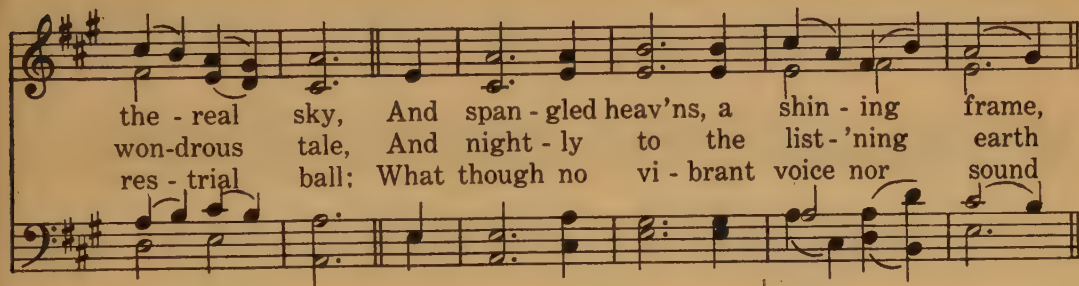
385

Joseph Addison

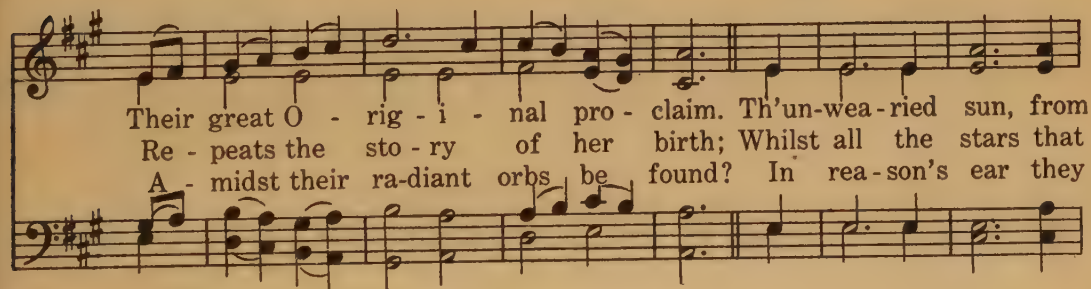
Josef Haydn
From *The Creation*



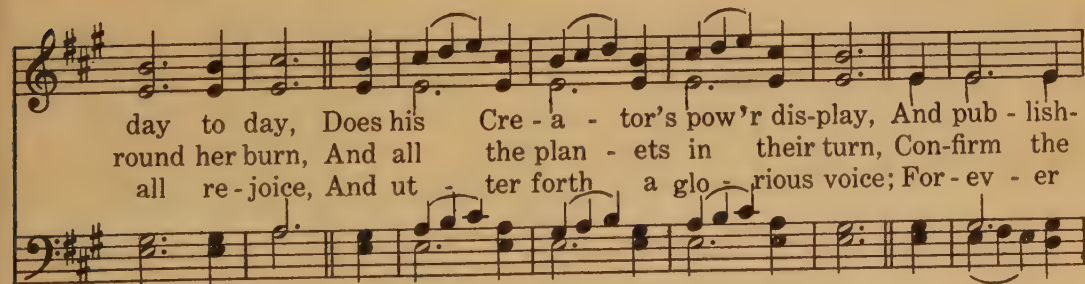
1. The spa - cious firm - a - ment on high, With all the blue e -
 2. Soon as - the eve - ning shades pre - vail, The moon takes up the
 3. What though in sol - emn si - lence all Move round this dark ter -



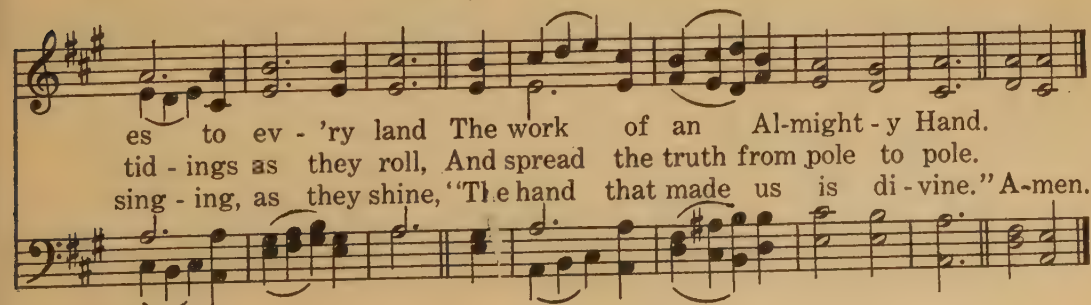
the - real sky, And span - gled heav'ns, a shin - ing frame,
 won-drous tale, And night - ly to the list -'ning earth
 res - trial ball; What though no vi - brant voice nor sound



Their great O - rig - i - nal pro - claim. Th'un-wea-ried sun, from
 Re - peats the sto - ry of her birth; Whilst all the stars that
 A - midst their ra-diant orbs be found? In rea-son's ear they



day to day, Does his Cre - a - tor's pow'r dis-play, And pub - lish-
 round her burn, And all the plan - ets in their turn, Con-firm the
 all re-joice, And ut - ter forth a glo - rious voice; For - ev - er

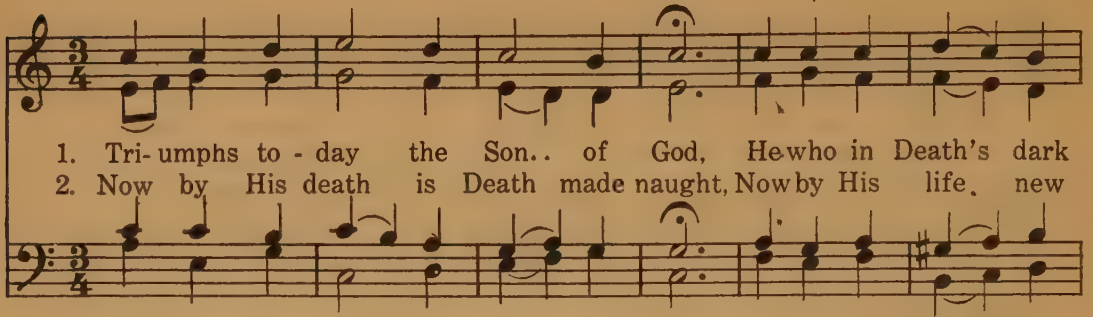


es to ev - 'ry land The work of an Al-might - y Hand.
 tid - ings as they roll, And spread the truth from pole to pole.
 sing - ing, as they shine, "The hand that made us is di - vine." A-men.

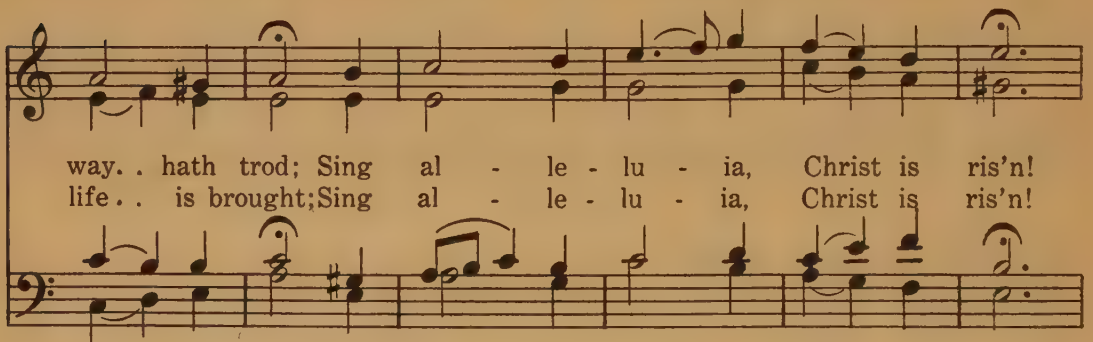
TRIUMPHS TO-DAY THE SON OF GOD

From the German

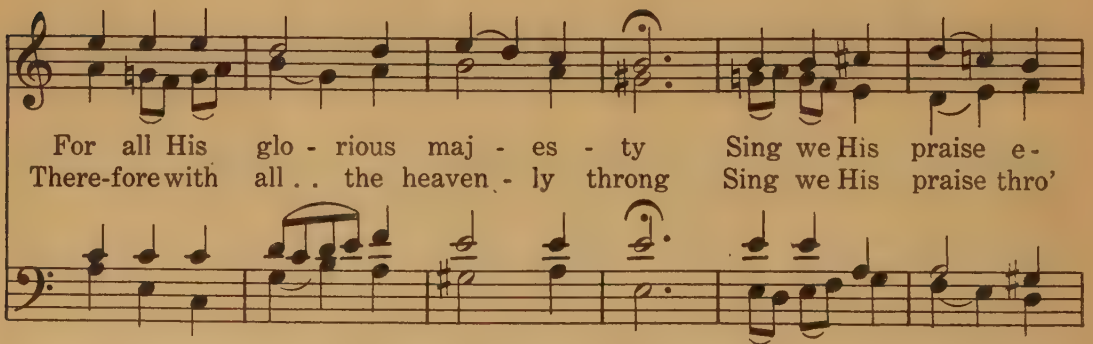
Johann Sebastian Bach



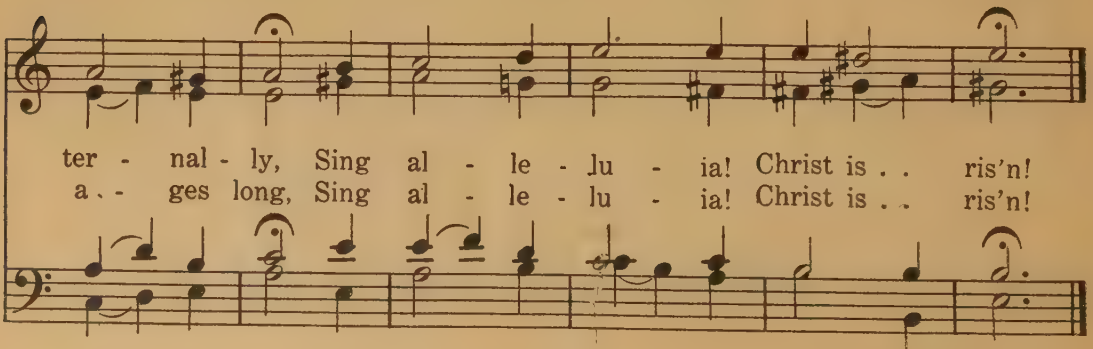
1. Tri-umphs to-day the Son.. of God, Hewho in Death's dark
2. Now by His death is Death made naught, Now by His life, new



way.. hath trod; Sing al - le - lu - ia, Christ is ris'n!
life.. is brought; Sing al - le - lu - ia, Christ is ris'n!



For all His glo - rious maj - es - ty Sing we His praise e -
There-fore with all.. the heaven - ly throng Sing we His praise thro'



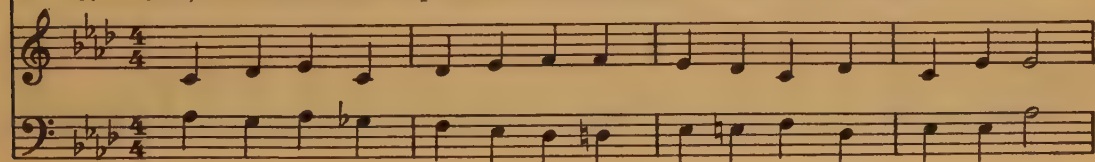
ter - nal - ly, Sing al - le - lu - ia! Christ is .. ris'n!
a - ges long, Sing al - le - lu - ia! Christ is .. ris'n!

Sabine Baring-Gould

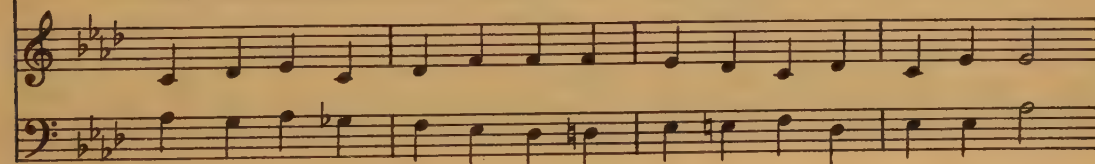
German Choral

Moderato

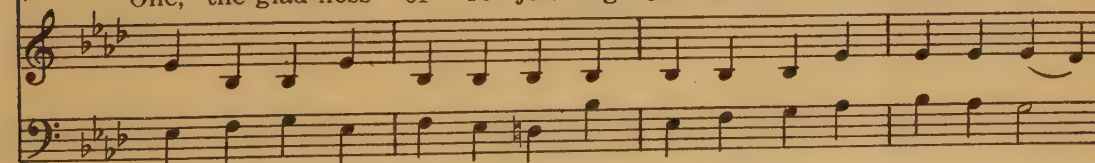
1. Through the night of gloom and sor-row On-ward goes the pil-grim band,
2. One, the light of God's own pres-ence O'er his ran-somed peo - ple shed,
3. One, the strain the lips of thou-sands Lift as from the heart of one:



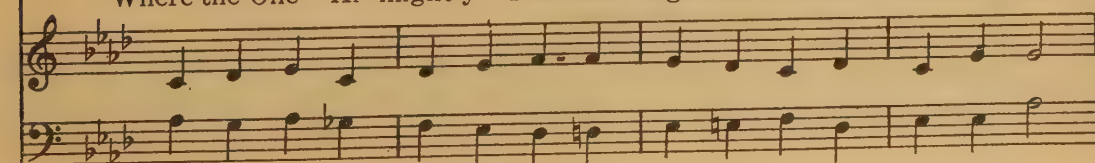
Sing-ing songs of ex-pec-ta-tion, March-ing to the prom-ised land;
 Chas-ing far the gloom and ter-rors, Bright-'ning all the path we tread;
 One, the con-flict; one, the per-il, One, the march in God be-gun;



Clear be-fore us through the dark-ness Gleams and burns the guid-ing light,
 One, the ob-ject of our jour-ney; One, the faith which nev-er tires;
 One, the glad-ness of re-joic-ing On the far e-ter-nal shore,



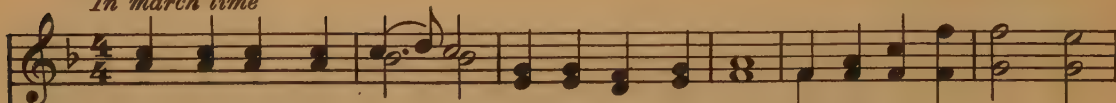
Broth-er clasps the hand of broth-er, Step-ping fear-less through the night.
 One, the ear-nest look-ing for-ward; One, the hope our God in-spires.
 Where the One Al-might-y Fa-ther Reigns in love for-ev-er-more.



ONWARD, CHRISTIAN SOLDIERS

Sabine Baring-Gould

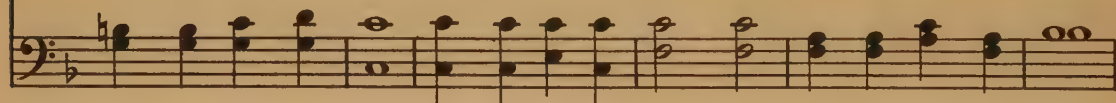
Sir Arthur Sullivan

In march time

1. On-ward, Chris-tian sol-diers, Marching as to war, With the cross of Je - sus
2. Like a might-y arm - y Moves the church of God; Brothers, we are tread - ing
3. Crowns and thrones may per - ish, King-doms rise and wane, But the Church of Je - sus
4. On-ward, then, ye peo - ple, Join our hap-py throng, Blend with ours your voic - es



Go - ing on be - fore! Christ, the roy - al Mas - ter, Leads a - gainst the foe;
 Where the saints have trod; We are not di - vid - ed, All one bod - y we;
 Con - stant will re - main; Gates of hell can nev - er, 'Gainst that Church pre - vail;
 In the tri - umph song; Glo - ry, laud and hon - or Un - to Christ the King,



For - ward in - to bat - tle, See His ban - ners go! On - ward, Chris - tian sol - diers,
 One in hope and doc - trine, One in char - i - ty. On - ward, Chris - tian sol - diers,
 We have Christ's own prom - ise, And that can - not fail. On - ward, Chris - tian sol - diers,
 This thro' count - less a - ges, Men and an - gels sing. On - ward, Chris - tian sol - diers,



March - ing as to war, With the cross of Je - sus Go - ing on be - fore!



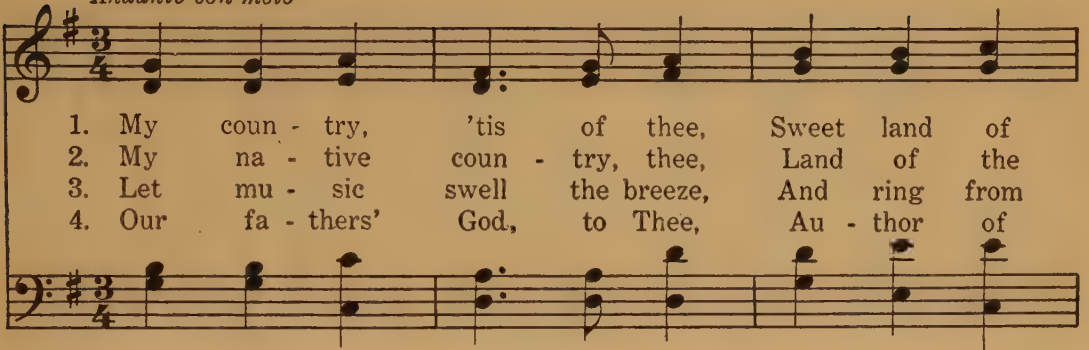
AMERICA

389

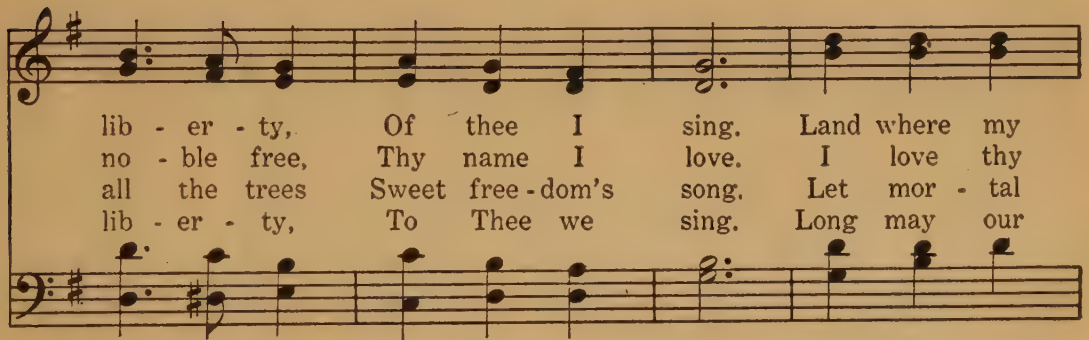
Samuel Francis Smith

Henry Carey

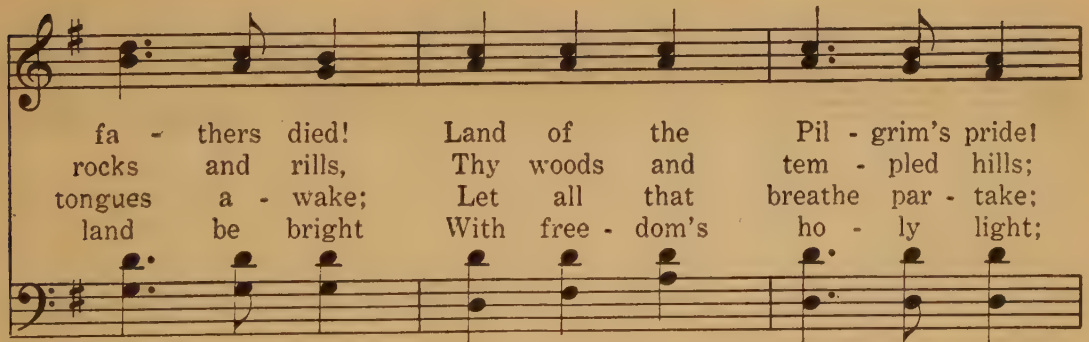
Andante con moto



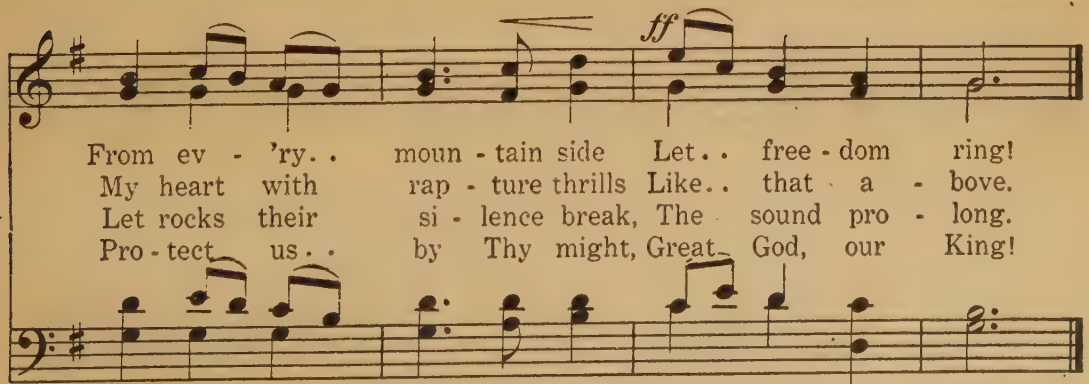
1. My coun - try, 'tis of thee, Sweet land of
 2. My na - tive coun - try, thee, Land of the
 3. Let mu - sic swell the breeze, And ring from
 4. Our fa - thers' God, to Thee, Au - thor of



lib - er - ty, Of thee I sing. Land where my
 no - ble free, Thy name I love. I love thy
 all the trees Sweet free - dom's song. Let mor - tal
 lib - er - ty, To Thee we sing. Long may our



fa - thers died! Land of the Pil - grim's pride!
 rocks and rills, Thy woods and tem - pled hills;
 tongues a - wake; Let all that breathe par - take;
 land be bright With free - dom's ho - ly light;



From ev - 'ry.. moun - tain side Let.. free - dom ring!
 My heart with rap - ture thrills Like.. that a - bove.
 Let rocks their si - lence break, The sound pro - long.
 Pro - tect us.. by Thy might, Great God, our King!

THE STAR-SPANGLED BANNER

Francis Scott Key

(Service Version)

John Stafford Smith

With spirit

1. Oh, . . say can you see, . . by the dawn's ear - ly light,
 2. On the shore, dim - ly seen, . thro' the mists of the deep,
 3. Oh, . . thus be it ev - er when . . free - men shall stand

What so proud - ly we hailed at the twi-light's last gleam - ing,
 Where the foe's haugh - ty host in dread si - lence re - po - ses,
 Be - - tween their loved home and the war's des - o - la - tion!

Whose broad stripes and bright stars, thro' the per - il - ous fight,
 What is that which the breeze, o'er the tow - er - ing steep,
 Blest with vic - t'ry and peace, may the Heav'n res - cued land

O'er the ram - parts we watched were so gal - lant - ly stream - ing?
 As it fit - ful - ly blows, half con - ceals, half dis - clos - es?
 Praise the Pow'r that hath made and pre - served us a na - tion!

mf

And the rock-et's red glare, the bombs burst-ing in air,
 Now it catch-es the gleam of the morn-ing's first beam,
 Then . . con-quer we must, when our cause it is just,

Gave proof thro' the night that our flag was still there.
 In full glo-ry re-flect-ed now . . shines on the stream.
 And this be our mot-to: "In . . God is our Trust."

f

Oh . . say does that Star-Span-gled Ban-ner yet . . wave . .
 'Tis the Star-Span-gled Ban-ner, Oh, long may it . . wave . .
 And the Star-Span-gled Ban-ner in tri-umph shall wave . .


broaden *ff*

O'er the land . . of the free and the home of the brave.
 O'er the land . . of the free and the home of the brave.
 O'er the land . . of the free and the home of the brave.

ff

GLOSSARY OF COMMON MUSICAL TERMS

- a* (ä) in; at; to; according to; for
accelerando (ät-chä-lä-rän' dō) gradually quicker
adagio (ä-dä'jō) slow
ad libitum (äd lib'i-tūm) as one wishes
agitato (ä-jē-tä'tō) in a restless or hurried manner
al (äl) to the
alla (äl'lä) in the style of
allegretto (äl-lä-grët'tō) not so quick as *allegro*
allegro (äl-lä'grō) brisk; lively
andante (än-dän'tä) moderately slow
andantino (än-dän-tē'nō') rather quicker than *andante*
anima (än'ē-mä) spirit
animato (än-ē-mä'to) with spirit
assai (äs-sī) very
ben (bēn) well
brio (brē'ō) vivacity
calando (kä-län'dō) gradually diminishing in rapidity and loudness
cantabile (kän-tä'bē-lä) melodious and flowing
coda (kō'dä) a few closing measures
con (kōn) with
crescendo (krē-shēn'dō)

 with constantly increasing tone-volume
da capo (dä kä'pō) from the beginning (indicated by the letters D.C.)
dal segno (däl sä'nyō) a direction to go back to the sign  and repeat from it to the close, or the point marked *fine*
decrescendo (dä-krē-shēn'dō)

 with constantly diminishing tone-volume
di (dē) of
diminuendo (dē-mē-nwen'dō) with constantly diminishing tone-volume
dolce (dōl'chä) sweet; with soft, smooth execution
energico (ēn-ēr'jē-kō) with energy
espressivo (ēs-prēs-sē-vō) with expression
fine (fē'nä) end
forte (f) (fōr'tä) loud
fortissimo (ff) (fōr-tis'i-mō) very loud
forza (fōr'tsä) power
fuoco (fōō-ō'kō) fire; energy
grazioso (grä-tsē-ō'sō) gracefully
grave (gräv) serious; very slow
larghetto (lär-gët'tō) somewhat slow
largo (lär'gō) slow
legato (lä-gä'tō) smoothly connected
lento (lēn'tō) slow
ma (mä) but
marcato (mär-kä'tō) accented
marcia (mär'chä) a march
marziale (mär-tsē-ä'lē) in a martial manner
meno mosso (mä'nō mōs'sō) slower
mezzo (mēd'zō) half; medium
moderato (mōd-ē-rä'tō) in moderate time
molto (mōl'tō) much; very
morendo (mō-rēn'dō) dying
moto (mō'tō) spirited or rapid movement
non (nōn) not
pesante (pā-sän'tä) heavily accented
pianissimo (pp) (pē-ä-nīs'i-mō) very soft
piano (p) (pyä'nō) soft
piu (pyōō) more
poco a poco (pō'kō ä pō'kō) little by little
presto (prēs'tō) very fast
primo (prē'mō) first
quasi (kwä'sē) somewhat like
rallentando (rall.) (räl-lēn-tän'dō) with a gradual decrease in tempo
risoluto (rē-zō-lōō'tō) resolutely
ritardando (rit.) (rē-tär-dän'dō) gradually slower
ritenuto (riten.) (rē-tä-nōō'tō) gradually slower
secondo (sē-kōn'dō) second
sempre (sēm'prä) always
sforzando (sför-tsän'dō) *sforzato* (sför-tsä'tō) (sf, sfz. fz. or >) strongly accented
smorzando (smōr-tsän'dō) dying away
solo (sō'lō) alone
sostenuto (sōs-tä-nōō'tō) sustained
staccato (stä-kä'tō) disconnected; opposed to *legato*
tempo (tēm'pō) time
tenuto (tä-nōō'tō) hold the full value
tranquillo (trän-kwē'lō) in a quiet style
troppo (trōp'pō) too much
tutti (tōōt'tē) all together
vigoroso (vē-g-ōrō'sō) with energy
vivace (vē-vä'chä) brisk. Also *vivo* (vē'vō)
voce (vō'chä) voice

INDEX OF PART ARRANGEMENTS

S.A.T.B.

	PAGE
Euphrosyne	5
Finlandia	6-7
Pastorale	9
Chant of the Monks	15
Oh, Bless the Living God	19
Hymn to Jove	20-21
A Song of Thanksgiving	22
Guide Thou Our Steps	23
The Lord's My Shepherd	26
Berceuse	27
Dedication	37
Down South	38-39
The Argument	48-50
May Dance	51
Mountain Vespers	52-53
A-Hunting We Will Go	56-59
Snow Clouds Whirling	60-61
O Danny Boy	62-63
Deep River	64-65
O Waly, Waly	66-69
Oft In the Stilly Night	70-71
Down In the Valley	72
Uncheeda's Sleep Song	76-77
Waltz Song	82-84
Crown of the Year	85
Evening Song	86-87
Mary Had a Little Lamb	88-92
Drink To Me Only	93
Sleep, Ye Warriors	106-108
The Lorelei	109
God Liveth E'er	110-111
Sanctus	112-114
The Eagles	118-119
O Mother Dear	120
Come, Ye Disconsolate	121
She Never Told Her Love	122-124
Nut-Brown Maiden	130-131
Alleluia	138-139
Billy Boy	140-141
The Old Gray Mare	142-143
What I Tell You	144-145
Brudeus	146-147
A Foreword For a Songbook	148-151
A Night Picture	152-153
The Elves	154-157
On the Levee	158-163
Home	168-170
Go Down, Moses	171
Hey, Marinka	172-173
Good Night	181
O Nightingale	182-185
Creation's Lord	186
Shed No Tear	187
Immortality	190-191
May Day Carol	192-197
Wake, Fairest Maiden	198-201
Song	202-203
O Sweet Content	204-205
Go, Lovely Rose	211
And If the Flowers	212-213
Awake, My Soul	213
Choral	214-215
Oh, Praise the Lord	216-222
Echo	223-225
Larboard Watch	230-233

	PAGE
Singing Wanderers	234-239
Children, Come, the Springtide Calls	240-241
London Bridge	244-245
Jack and Jill	246-249
Gypsy Fires	250-252
In Autumn	253-255
To Arms	256
Hunting Song	257-261
Sanctus	262-265
My Old Kentucky Home	266-267
Swing Low, Sweet Chariot	270-271
The Three Minstrels	272-275
May Song	276-279
Hail, Smiling Morn	280-282
Transformation	284-285
Crossing the Bar	286-287
O Heavenly Aida	288-291
Now Let Every Tongue Adore Thee	294-296
Now Thank We All Our God	297-299
Song of the Forsaken	300-301
Victory March	304-307
The Minstrel Boy	308
Lead, Kindly Light	309
All Souls' Day	310-313
Out and Away	318-321
The River	325-327
Farewell	332-333
The Heavens Proclaim	334-335
Who Is Silvia	339-341
Ring Out, Ye Bells	342
Jerusalem the Golden	343
A Song of Sleep	344-348
Serenade	349-353
Pilgrims' Chorus	358-362
Morning	363-369
Carol of the Three Kings	374-377
Christmas Carol	378-380
Behold a Branch Hath Flowered	381
O Gentle Night	382
The Strife Is O'er	383
Let All On Earth Their Voices Raise	384
The Spacious Firmament On High	385
Triumphs To-day The Son of God	386
Pilgrims	387
Onward, Christian Soldiers	388
America	389
The Star-Spangled Banner	390-391

Three-Part Songs for Unchanged Voices

Song of May	8
Marigolds	36
Minuet	96-99
Hear Us, Lord	302-303
Spring Song	336-338
Blow, Lightly Blow	354-357

Three-Part Songs with Bass

A Nautical Ballad (S.T.B.—S.A.T.B. refrain)	125-129
Rio Grande (S.T.B.—S.A.T.B. refrain.)	242-243
Come Unto These Yellow Sands (S.A.B.)	328-331

Two-Part Songs

At Parting (S.S.A.A.)	24-25
Giovanotti (S.B.)	78-81
A Tragic Story (S.B.—Bass melody)	101-103
Turn Ye To Me (S.B.—S.A.T.B. refrain)	116-117
Rima Flood (S.B.—S.A.T.B. refrain)	292-293
Rainbow Gold (A.B.—S.A.T.B. refrain)	314-317

PAGE

PAGE

Soprano Unison Songs

Magic Sleep	10-11
Confession (A.T.B. humming acc.)	46-47
Song of Autumn	54-55
Easter Week	104-105
Hawthorn Buds Are Springing	115
The Wild Rider (A.T.B. humming acc.)	132-133
The Lowlands Low	268-269
Dixie (S.A.T.B. refrain)	283
O Holy Night (S.A.T.B. refrain)	370-373
Dark Is the Night (S.A.T.B. ending)	174-177
Largo (S.A.T.B. ending)	178-180

Songs With Bass Melody

March of the Dalesmen (Unison)	14
The Postillion (Unison)	16-18
The Shepherd Boy (S.A.T.B. refrain)	40-41
Hunting the Hare (S.A.T.B. Bass melody)	74-75
Carefully On Tiptoe (Unison)	94-95

Barbara Allan (Unison)	100
A Tragic Story (s. B. Bass melody)	101-103
The Jolly Coppersmith (S.A.T.B. refrain)	226-229
Let Erin Remember (S.A.T.B. Bass melody)	322-324

Melody Alternating Through S.A.T.B. Humming Accompaniment

As Ye Came From the Holy Land	134-137
Night of May	183-189
He's Gone Away	206-210

S. A. T. B. with Bass and Tenor melody introduced

Sourwood Mountain	12-13
The Banks of Sacramento	28-29
Peter, Peter	30-35
For the Lord Is a Mighty God	42-45
When the Foeman Bares His Steel	164-167

TOPICAL INDEX

	PAGE		PAGE
<i>Songs for Thanksgiving</i>		Singing Wanderers	234-239
A Song of Thanksgiving	22	Gypsy Fires Are Burning Bright	250-252
The Lord's My Shepherd	26	To Arms	256
God Is My Song	73	Hunting Song	257-261
Crown of the Year	85	Victory March	304-307
Let Ev'ry Tongue Adore Thee	294-296	The Minstrel Boy	308
Now Thank We All Our God	297-299		
<i>Songs for Christmas</i>		<i>Songs of the Sea</i>	
O Holy Night	370-373	The Banks of Sacramento	28-29
Carol of the Three Kings	374-377	Turn Ye To Me	116-117
Christmas Carol	378-380	The Eagles	118-119
Behold a Branch Hath Flowered	381	Billy Boy	140-141
		Larboard Watch	230-233
<i>Songs for Easter</i>		Rio Grande	242-243
Easter Week	104-105	The Lowlands Low	268-269
Alleluia	138-139		
Ring Out, Ye Bells	342	<i>In Saddest Mood</i>	
The Strife Is O'er	383	At Parting	24-25
Triumphs To-day the Son of God	386	O, Waly, Waly	66-69
		Of In the Stilly Night	70-71
<i>Songs of the Changing Year</i>		Turn Ye To Me	116-117
Song of May	8	And If the Flowers	212-213
May Dance	51	My Old Kentucky Home	266-267
Song of Autumn	54-55	The Three Minstrels	272-275
Hawthorn Buds Are Springing	115	Rima Flood	292-293
May Day Carol	192-197	Song of the Forsaken	300-301
Children, Come, the Springtide Calls	240-241	All Souls' Day	310-313
In Autumn	253-255	Farewell	332-333
May Song	276-279		
Transformation	284-285	<i>The World of Fantasy</i>	
Out and Away	318-321	Euphrosyne	5
Spring Song	336-338	Hymn to Jove	20-21
		The Elves	154-157
<i>Songs for Morning and Evening</i>		Hey, Marinka	172-173
Mountain Vespers	52-53	Shed No Tear	187
Evening Song	86-87	Echo	223-225
A Night Picture	152-153	O Heavenly Aida	288-291
Dark Is the Night	174-177		
Hail, Smiling Morn	280-282	<i>For the Jovial Hour</i>	
Lead, Kindly Light	309	Peter, Peter	30-35
Morning	363-369	The Argument	48-50
O Gentle Night	382	Waltz Song	82-84
		Mary Had a Little Lamb	88-92
<i>The World's Beauty</i>		Carefully on Tiptoe Stealing	94-95
Marigolds	36	A Tragic Story	101-103
A Night Picture	152-153	A Nautical Ballad	125-129
O Nightingale	182-185	When the Foeman Bares His Steel	164-167
Out and Away	318-321	The Jolly Coppersmith	226-229
The River	325-327	London Bridge	244-245
		Jack and Jill	246-249
<i>Songs of Sleep</i>		Rainbow Gold	314-317
Magic Sleep	10-11		
Berceuse	27	<i>The Praise of God</i>	
Uncheeda's Sleep Song	76-77	Chant of the Monks	15
Good Night	181	For the Lord Is a Mighty God	42-45
A Song of Sleep	344-348	Sanctus	112-114
Blow, Lightly Blow	354-357	Largo	178-180
		Choral	214-215
<i>Songs of the Hardy Life</i>		Oh, Praise the Lord	216-222
March of the Dalesmen	14	Sanctus	262-265
The Postillion	16-18	Hear Us, Lord	302-303
The Shepherd Boy	40-41	The Heavens Proclaim	334-335
A-Hunting We Will Go	56-59	Pilgrims' Chorus	358-362
Hunting the Hare	74-75		
The Eagles	118-119	<i>A Group of Love Songs</i>	
A Foreword For a Songbook	143-151	Pastorale	9
Home	168-170	Confession	46-47
		O, Waly, Waly	66-69
		Down In the Valley	72

Giovanotti	78-81
Drink To Me Only With Thine Eyes	93
What I Tell You In My Singing	144-145
Wake, Fairest Maiden	198-201
Song	202-203
He's Gone Away	206-210
And If the Flowers	212-213
Rima Flood	292-293
Song of the Forsaken	300-301
All Souls' Day	310-313
Serenade	349-353

A Group of Ballads

O, Waly, Waly	66-69
Barbara Allan	100
The Lorelei	109
The Wild Rider	132-133
As Ye Came From the Holy Land	134-137
Brudeus	146-147
The Lowlands Low	268-269
The Minstrel Boy	308

Other Days and Other Skies

Finlandia	6-7
March of the Dalesmen	14
The Shepherd Boy	40-41
Snow Clouds Whirling	60-61
O, Waly, Waly	66-69
Minuet	96-99
Barbara Allan	100
Turn Ye To Me	116-117
The Eagles	118-119
As Ye Came From the Holy Land	134-137
What I Tell You In My Singing	144-145
Brudeus	146-147
Hey, Marinka	172-173
May Day Carol	192-197
He's Gone Away	206-210
Gypsy Fires Are Burning Bright	250-252
My Old Kentucky Home	266-267
The Lowlands Low	268-269
Rima Flood	292-293
Song of the Forsaken	300-301
The Minstrel Boy	308
Let Erin Remember	322-324

America Singing

Sourwood Mountain	12-13
The Banks of Sacramento	28-29
Down South	38-39
Deep River	64-65
O, Waly, Waly	66-69
Down In the Valley	72
Uncheeda's Sleep Song	76-77
As Ye Came From the Holy Land	134-137
The Old Gray Mare	142-143
On the Levee	158-163
Go Down, Moses	171
He's Gone Away	206-210
Rio Grande	242-243
My Old Kentucky Home	266-267
The Lowlands Low	268-269
Swing Low, Sweet Chariot	270-271
Dixie	283

A Group of Old English Poems (1590-1650)

Euphrosyne	5
Drink To Me Only With Thine Eyes	93
She Never Told Her Love	122-124
Immortality	190-191
Song	202-203
O Sweet Content	204-205
Go, Lovely Rose	211
Come Unto These Yellow Sands	328-331
Who Is Silvia	339-341

A Group of Later Poets

Marigolds	36
Off In the Stilly Night	70-71
Easter Hymn	104-105
Come, Ye Disconsolate	121
Shed No Tear	187
Crossing the Bar	286-287
The Minstrel Boy	308
Lead, Kindly Light	309
Let Erin Remember	322-324
The Spacious Firmament	385

A Group of Poets in Translation

Finlandia	6-7
Song of May	8
Chant of the Monks	15
Dedication	37
The Shepherd Boy	40-41
Song of Autumn	54-55
God Is My Song	73
The Lorelei	109
Alleluia	138-139
A Foreword For a Songbook	148-151
Good Night	181
Night of May	188-189
And If the Flowers	212-213
In Autumn	253-255
Farewell	332-333
Blow, Lightly Blow	354-357
Morning	363-369

Familiar Music

O Danny Boy	62-63
Off In the Stilly Night	70-71
Drink To Me Only With Thine Eyes	93
O Mother Dear, Jerusalem	120
A Nautical Ballad	125-129
Nut Brown Maiden	130-131
The Old Gray Mare	142-143
My Old Kentucky Home	266-267
Dixie	283
Crossing the Bar	286-287
The Minstrel Boy	308
Lead, Kindly Light	309
Let Erin Remember	322-324
Jerusalem the Golden	343
The Spacious Firmament on High	385
Onward, Christian Soldiers	388

Our Country

Sleep, Ye Warriors	106-109
To Arms	256
Dixie	283
America	389
The Star-Spangled Banner	390-391

Hymns

O Bless the Living God	19
Guide Thou Our Steps	23
The Lord's My Shepherd	26
God Is My Song	73
God Liveth E'er	110-111
O Mother Dear, Jerusalem	120
Come, Ye Disconsolate	121
Creation's Lord	186
Awake, My Soul	213
Now Let Ev'ry Tongue Adore Thee	294-296
Now Thank We All Our God	297-299
Lead, Kindly Light	309
Jerusalem the Golden	343
Let All On Earth	384
The Spacious Firmament On High	385
Pilgrims	387
Onward, Christian Soldiers	388

ALPHABETICAL INDEX

	PAGE
A-HUNTING WE WILL GO	<i>Adapted from P. Buccalossi</i> 56-59
ALL SOULS' DAY	<i>Richard Strauss</i> 310-313
ALLELUIA	<i>Franz Schubert</i> 138-139
AMERICA	<i>Henry Carey</i> 389
AND IF THE FLOWERS	<i>Fourteenth Century Minnelied</i> 212-213
ARGUMENT, THE	<i>Harvey Worthington Loomis</i> 48-50
AS YE CAME FROM THE HOLY LAND	<i>Traditional Air, Surviving in Kentucky</i> 134-137
AT PARTING	<i>Edward MacDowell</i> 24-25
AWAKE, MY SOUL	<i>Georg Friedrich Händel</i> 213
BANKS OF SACRAMENTO, THE	<i>American Chantey</i> 28-29
BARBARA ALLAN	<i>Scotch Folk Song</i> 100
BEHOLD, A BRANCH HATH FLOWERED	<i>Michael Praetorius</i> 381
BERCEUSE	<i>Alexander Spendiarow</i> 27
BILLY BOY	<i>English Chantey</i> 140-141
BLOW, LIGHTLY BLOW	<i>Adolph Jensen</i> 354-357
BRUDEUS	<i>Modest Moussorgski</i> 146-147
CAREFULLY ON TIPTOE STEALING	<i>Sir Arthur Sullivan</i> 94-95
CAROL OF THE THREE KINGS	<i>Nikolai Rimski-Korsakov</i> 374-377
CHANT OF THE MONKS	<i>Ludwig van Beethoven</i> 15
CHILDREN, COME, THE SPRINGTIDE CALLS	<i>Hebrew Folk Song</i> 240-241
CHORAL	<i>Richard Wagner</i> 214-215
CHRISTMAS CAROL	<i>Old French Carol</i> 378-380
COME UNTO THESE YELLOW SANDS	<i>Giambattista Martini</i> 328-331
COME, YE DISCONSOLATE	<i>Samuel Webbe</i> 121
CONFESSION	<i>Robert Schumann</i> 46-47
CREATION'S LORD	<i>Traditional Hebrew Melody</i> 186
CROSSING THE BAR	<i>Sir Joseph Barnby</i> 286-287
CROWN OF THE YEAR	<i>Gustav Graben-Hoffmann</i> 85
DARK IS THE NIGHT	<i>Pietro Mascagni</i> 174-177
DEDICATION	<i>Robert Schumann</i> 37
DEEP RIVER	<i>Negro Spiritual</i> 64-65
DIXIE	<i>Daniel D. Emmett</i> 283
DOWN IN THE VALLEY	<i>American Folk Song</i> 72
DOWN SOUTH	<i>William H. Myddleton</i> 38-39
DRINK TO ME ONLY WITH THINE EYES	<i>English Air</i> 93
EAGLES, THE	<i>Russian Folk Song</i> 118-119
EASTER WEEK	<i>Welsh Hymn Melody "Ton-Y-Botel"</i> 104-105
ECHO	<i>Cesar Cui</i> 223-225
ELVES, THE	<i>John Wall Callcott</i> 154-157
EUPHROSYNE	<i>Andrea Falconieri</i> 5
EVENING SONG	<i>Christoph Wilibald von Gluck</i> 86-87
FAREWELL	<i>Franz Schubert</i> 332-333
FINLANDIA	<i>Jean Sibelius</i> 6-7
FOR THE LORD IS A MIGHTY GOD	<i>Felix Mendelssohn</i> 42-45
FOREWORD FOR A SONGBOOK, A	<i>Johannes Brahms</i> 148-151

	PAGE
GIOVANOTTI	<i>Italian Folk Song</i> 78-81
GOD IS MY SONG	<i>Ludwig van Beethoven</i> 73
GOD LIVETH E'ER	<i>Johann Sebastian Bach</i> 110-111
GO DOWN, MOSES	<i>Negro Spiritual</i> 171
GO, LOVELY ROSE	<i>Bohemian Folk Song</i> 211
GOOD NIGHT	<i>Robert Schumann</i> 181
GUIDE THOU OUR STEPS	<i>Luigi Cherubini</i> 23
GYPSY FIRES ARE BURNING BRIGHT	<i>Pablo Martin Sarasate</i> 250-252
HAIL, SMILING MORN	<i>Reginald Spofforth</i> 280-282
HAWTHORN BUDS ARE SPRINGING, THE	<i>French Folk Tune</i> 115
HEAR US, LORD	<i>Felix Mendelssohn</i> 302-303
HEAVENS PROCLAIM, THE	<i>Ludwig van Beethoven</i> 334-335
HE'S GONE AWAY	<i>British Folk Song, Surviving in North Carolina</i> 206-210
HEY, MARINKA	<i>Bohemian Folk Song</i> 172-173
HOME	<i>Antonin Dvorák</i> 168-170
HUNTING THE HARE	<i>English Folk Tune</i> 74-75
HUNTING SONG	<i>Carl Maria von Weber</i> 257-261
HYMN TO JOVE	<i>Jean Philippe Rameau</i> 20-21
IMMORTALITY	<i>Ludwig van Beethoven</i> 190-191
IN AUTUMN	<i>Niels W. Gade</i> 253-255
JACK AND JILL	<i>Mayhew L. Lake</i> 246-249
JERUSALEM THE GOLDEN	<i>Alexander Ewing</i> 343
JOLLY COPPERSMITH, THE	<i>C. Peter</i> 226-229
LARBOARD WATCH	<i>T. Williams</i> 230-233
LARGO	<i>Georg Friedrich Händel</i> 178-180
LEAD, KINDLY LIGHT	<i>John B. Dykes</i> 309
LET ALL ON EARTH THEIR VOICES RAISE	<i>Wolfgang Amadeus Mozart</i> 384
LET ERIN REMEMBER	<i>Irish Folk Song</i> 322-324
LONDON BRIDGE	<i>English Folk Song</i> 244-245
LORD'S MY SHEPHERD, THE	<i>William Havergal</i> 26
LORELEI, THE	<i>Friedrich Silcher</i> 109
LOWLANDS LOW, THE	<i>Traditional English Air</i> 268-269
MAGIC SLEEP	<i>Nikolai Rimski-Korsakov</i> 10-11
MARCH OF THE DALESMEN	<i>Swedish Folk Song</i> 14
MARIGOLDS	<i>Margaret Ruthven Lang</i> 36
MARY HAD A LITTLE LAMB	<i>Old Tune Adapted by M. L. Lake</i> 88-92
MAY DANCE	<i>English Folk Song</i> 51
MAY SONG	<i>Franz Schubert</i> 276-279
MAY DAY CAROL	<i>Essex County Folk Song, Arranged by Deems Taylor</i> 192-197
MINSTREL BOY, THE	<i>Irish Melody</i> 308
MINUET	<i>From Beethoven's Minuet No. 2 in G</i> 96-99
MORNING	<i>Edvard Grieg</i> 363-369
MOUNTAIN VESPERS	<i>Gioachimo Rossini</i> 52-53
MY OLD KENTUCKY HOME	<i>Stephen C. Foster</i> 266-267
NAUTICAL BALLAD, A	<i>Old English</i> 125-129
NIGHT OF MAY	<i>Sergei Rachmaninoff</i> 188-189
NIGHT PICTURE, A	<i>Cesar Cui</i> 152-153

ALPHABETICAL INDEX

399

PAGE

NOW LET EVERY TONGUE ADORE THEE	<i>Johann Sebastian Bach</i>	294-296
NOW THANK WE ALL OUR GOD	<i>Johann Sebastian Bach</i>	297-299
NUT-BROWN MAIDEN	<i>College Song</i>	130-131
O DANNY BOY	<i>Irish Folk Song—"Londonderry Air"</i>	62-63
O GENTLE NIGHT	<i>Charles Gounod</i>	382
O HEAVENLY AÏDA	<i>Giuseppe Verdi</i>	288-291
O HOLY NIGHT	<i>Adolph Adam</i>	370-373
O MOTHER DEAR, JERUSALEM	<i>S. A. Ward</i>	120
O NIGHTINGALE	<i>Adapted from Wieniawski's "Legende"</i>	182-185
O SWEET CONTENT	<i>W. Rebikoff</i>	204-205
O WALY, WALY	<i>English Ballad Air, Surviving in the South</i>	66-69
OFT IN THE STILLY NIGHT	<i>Irish Melody</i>	70-71
OH, BLESS THE LIVING GOD	<i>Traditional Hebrew Melody</i>	19
OH, PRAISE THE LORD!	<i>Felix Mendelssohn</i>	216-222
OLD GRAY MARE, THE	<i>American Folk Song</i>	142-143
ON THE LEVEE	<i>American Folk Song, Adapted</i>	158-163
ONWARD, CHRISTIAN SOLDIERS	<i>Sir Arthur Sullivan</i>	388
OUT AND AWAY	<i>Andalusian Folk Song</i>	318-321
PASTORALE	<i>French Folk Song</i>	9
PETER, PETER	<i>Old German Tune, Adapted</i>	30-35
PILGRIMS	<i>German Choral</i>	387
PILGRIMS' CHORUS	<i>Richard Wagner</i>	358-362
POSTILLION, THE	<i>J. L. Molloy</i>	16-18
RAINBOW GOLD	<i>Benjamin Godard</i>	314-317
RIMA FLOOD	<i>Johannes Brahms</i>	292-293
RING OUT, YE BELLS	<i>German Choral</i>	342
RIO GRANDE	<i>English Chantey</i>	242-243
RIVER, THE	<i>A. Gretchaninoff</i>	325-327
SANCTUS	<i>Luigi Cherubini</i>	112-114
SANCTUS	<i>Wolfgang Amadeus Mozart</i>	262-265
SERENADE	<i>Paolo Tosti</i>	349-353
SHED NO TEAR	<i>Adapted from Tschaikowsky</i>	187
SHE NEVER TOLD HER LOVE	<i>Josef Haydn</i>	122-124
SHEPHERD BOY, THE	<i>Traditional Hebrew Air</i>	40-41
SINGING WANDERERS	<i>Gaetano Donizetti</i>	234-239
SLEEP, YE WARRIORS	<i>Hungarian Folk Song</i>	106-108
SNOW CLOUDS WHIRLING	<i>Russian Folk Song</i>	60-61
SONG	<i>Antonio Francesco Tenaglia</i>	202-203
SONG OF AUTUMN	<i>Adapted from Tschaikowsky</i>	54-55
SONG OF THE FORSAKEN	<i>Johannes Brahms</i>	300-301
SONG OF MAY	<i>Franz Schubert</i>	8
SONG OF SLEEP, A	<i>Edvard Grieg</i>	344-348
SONG OF THANKSGIVING, A	<i>Dr. Thomas Arne</i>	22
SOURWOOD MOUNTAIN	<i>American Folk Song</i>	12-13
SPACIOUS FIRMAMENT ON HIGH, THE	<i>Josef Haydn</i>	385
SPRING SONG	<i>Camille Saint-Saëns</i>	336-338
STAR-SPANGLED BANNER, THE	<i>John Stafford Smith</i>	390-391
STRIFE IS O'ER, THE BATTLE DONE, THE	<i>Giovanni da Palestrina</i>	383

	PAGE
SWING LOW, SWEET CHARIOT	<i>Negro Spiritual</i> 270-271
THREE MINSTRELS, THE	<i>Ignaz Brüll</i> 272-275
TO ARMS	<i>Hungarian Folk Song</i> 256
TRAGIC STORY, A	<i>G. W. Chadwick</i> 101-103
TRANSFORMATION	<i>Cesar Cui</i> 284-285
TRIUMPHS TO-DAY THE SON OF GOD	<i>Johann Sebastian Bach</i> 386
TURN YE TO ME	<i>West Highland Melody</i> 116-117
UNCHEEDA'S SLEEP SONG	<i>American Indian Folk Song</i> 76-77
VICTORY MARCH	<i>Mayhew L. Lake</i> 304-307
WAKE, FAIREST MAIDEN	<i>Edwin Lemare</i> 198-201
WALTZ SONG	<i>Adapted from Johann Strauss</i> 82-84
WHAT I TELL YOU IN MY SINGING	<i>Mexican Folk Song</i> 144-145
WHEN THE FOEMAN BARES HIS STEEL	<i>Sir Arthur Sullivan</i> 164-167
WHO IS SILVIA	<i>Franz Schubert</i> 339-341
WILD RIDER, THE	<i>Russian Folk Song</i> 132-133
GLOSSARY	392
INDEX OF PARTS	393-394
TOPICAL INDEX	395-396

